

VICTORIA & ALBERT MUSEUM  
ANNUAL REVIEW

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1931

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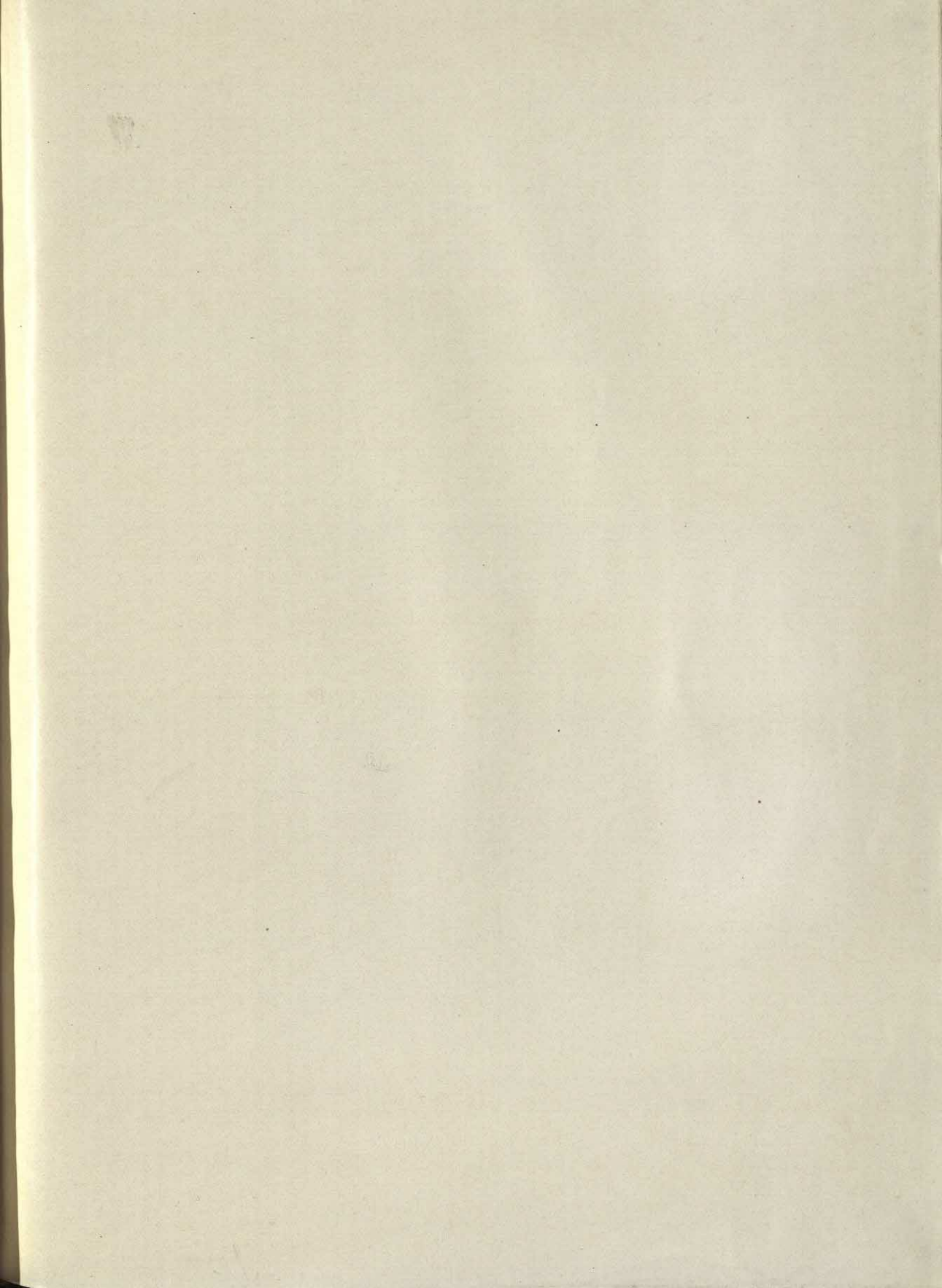


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THE HOWARD GRACE CUP. LONDON; 1525-6.  
GIVEN BY LORD WAKEFIELD THROUGH THE NATIONAL ART-COLLECTIONS FUND.



VICTORIA AND ALBERT MUSEUM

REVIEW OF THE  
PRINCIPAL ACQUISITIONS  
DURING THE YEAR

1931

ILLUSTRATED

LONDON

PUBLISHED UNDER THE AUTHORITY OF  
THE BOARD OF EDUCATION

1932

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*Percy Lund, Humphries & Co. Ltd., London and Bradford.*

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## PREFATORY NOTE

IT is not often that the Museum has so conspicuously profited by private benefactions as during the year 1931, when within a few weeks the Howard Grace Cup was presented by Lord Wakefield through the National Art-Collections Fund and the Canning Jewel by an American friend of the Museum who wishes to remain anonymous; two objects representing an actual saleroom value of £21,000. To these must be added the six superb examples of Renaissance art bequeathed by Sir Otto Beit, always a generous friend of the Museum; the varied collection bequeathed by Mrs. Hearn in the name of her husband, Mr. Alfred Williams Hearn, completing the gift made in 1922; and the valuable bequest of Chinese porcelain made by Mr. William Gulland, thanks to which the Department of Circulation has been enriched to an unexampled degree; not to mention other interesting bequests such as the admirable sets of tapestries left by Miss Randell (another American friend of the Museum) and Mr. C. St. G. Littledale, the fine prints and drawings left by Mr. Hans Velten, the very important group of watercolours by Rowlandson left by Captain Desmond Coke, the silver-gilt Steeple Salt left by Mrs. Hornsby Drake, and the mahogany organ-case (corresponding exactly with a design in Chippendale's *Director*) left by Mr. J. M. Courage.

At the same time a noteworthy gift of nearly 3,000 examples of Japanese sword-furniture has been received from Dr. W. L. Hildburgh, and another of miniatures and porcelain figures by Mr. W. A. J. Floersheim, whilst a valuable Waterford cut-glass chandelier was given by Major W. H. Mulville.

The National Art-Collections Fund has, as ever, proved itself a generous benefactor and it was with its assistance that the world-famous "Great Bed of Ware" was permanently secured for the Nation. Some visitors at any rate to the Museum will feel even greater gratification at the Fund's gift of the remaining fragments of the Easby Cross, that precious example of the great Anglian sculpture of the late 7th or early 8th century which can now for the first time be studied in an easily accessible position.

Readers of the *Annual Review* will notice that both text and illustrations have been rather drastically reduced in bulk owing to the urgent need for economy, and in more than one instance it must be admitted that the illustrations are too small to do real justice to the objects represented; the motive will perhaps be commended even if the result is to be deplored.

March, 1932.

ERIC MACLAGAN.

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Fig. 1.

## DEPARTMENT OF ARCHITECTURE AND SCULPTURE

**A**NGLIAN SCULPTURE. In August 1929, the Museum had purchased from a private owner at Easby, in Yorkshire, a stone from the shaft of a tall cross of the well-known Northumbrian type.<sup>1</sup> It shows on the one broad face Christ enthroned with Angels, and on the other magnificently designed vine scrolls with a bird and a beast, while on the narrow sides are panels of interlaced ornament and vine scrolls. Through the generosity of the National Art-Collections Fund the Museum has this year been able to add to this fragment two other pieces of the shaft (Plate 1) and a portion of the head of the cross. These three stones were known to have been built into the fabric of the Parish Church at Easby, and last autumn permission was obtained to cut them out and to replace them by plain masonry. The carved stones, when brought to the Museum for cleaning, were covered on three sides with hard mortar to a depth of two or three inches; on removing this the portions of the shaft were found to show on two of the broad faces busts of eleven of the Apostles, ranged in groups of three or more under arches, the halo of the twelfth head appearing at the bottom of the fragment already in the possession of the Museum. This proves quite clearly the order of arrangement of the stones, the Christ in Majesty at the top with the

<sup>1</sup>*Review*, 1930, p. 2, Plate ii.



Apostles below. The other faces of these two fragments show vine scrolls, birds, animals, and interlacing panels similar to those on the first piece. The third stone, which formed the centre of the head of the cross, has on each side a bust of Christ.

The cross would seem to have been originally composed of a monolithic shaft with the head carved from a separate stone, as in the case of the Bewcastle and other crosses. The cross must have been violently thrown down at some time, probably during the Danish invasions, and then repaired with lead, a piece of which still remains at the base of the middle stone. The material of the cross, as in the case of the other great crosses at Bewcastle and Ruthwell, is a local stone. The existing portions of the shaft and the head, allowing for the missing parts, make up about 8 ft. 6 in., and on the analogy of other similar crosses there must originally have been another 6 or 7 feet.

The date of the earliest building of the Parish Church at Easby is uncertain; there is no mention of it in Domesday Book, but it is probable that it was already in existence when the adjacent Abbey was founded in 1152. The walls in which the stones were embedded appear to date from the latter part of the 12th and the early 13th century, and the fact that the carvings were already very perceptibly weathered before they were used as building material makes it certain that they are considerably earlier in date. The dating of similar work has been the subject of considerable controversy, but it is now very generally agreed that the historical conditions are most in favour of a period between the late 7th and the middle of the 8th century.

It is now possible for the first time to study in one of our public museums a really important and incomparably beautiful example of English sculpture of the period; the two great crosses of Bewcastle and Ruthwell, with which it may be compared, being difficult of access, the latter indeed standing in an isolated position in the midst of the Cumberland moors.

**ITALIAN SCULPTURE.** There are already in the Museum several terracotta reliefs of the earlier part of the 15th century, but a relief, presented by Dr. W. L. Hildburgh, F.S.A., of the Virgin standing under a foliated arch holding the Child (Plate 2*b*) is of rather a different and, from the purely Gothic character of the architecture, of an early type. This relief is closely allied in style with terracottas in the Church of the Santissima Annunziata at Arezzo and in the Museo Nazionale at Florence, both ascribed by Dr. Salmi to the Master





PORTION OF A STONE CROSS. ANGLIAN; 7TH-8TH CENTURY.

GIVEN BY THE NATIONAL ART-COLLECTIONS FUND.



(a)



(b)



(c)



(d)



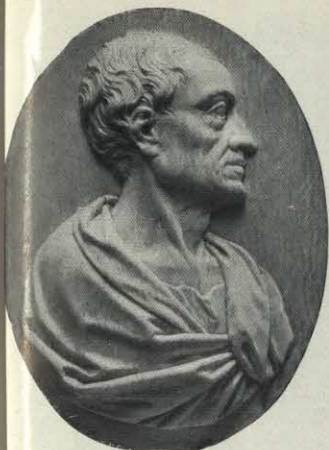
(e)

(a) THE VIRGIN AND CHILD. RELIEF IN LINEN STIFFENED WITH GESSO. ITALIAN; EARLY 16TH CENTURY. (b) THE VIRGIN AND CHILD. TERRACOTTA RELIEF. ITALIAN; MID-15TH CENTURY. (c) BOY AND GIRL WITH GOOSE. BRONZE GROUP. ITALIAN; 18TH CENTURY(?). (d) A WOMAN BATHING. BRONZE FIGURE. ITALO-FLEMISH; 2ND HALF OF 16TH CENTURY. (e) ST. MARY MAGDALENE. GILDED BRONZE STATUETTE. ITALIAN; 17TH CENTURY.

*a, b, e*, GIVEN BY DR. W. L. HILDBURGH, F.S.A.

*c, d*, BEQUEATHED BY SIR OTTO BEIT, BART., K.C.M.G.





(a)



(b)



(c)



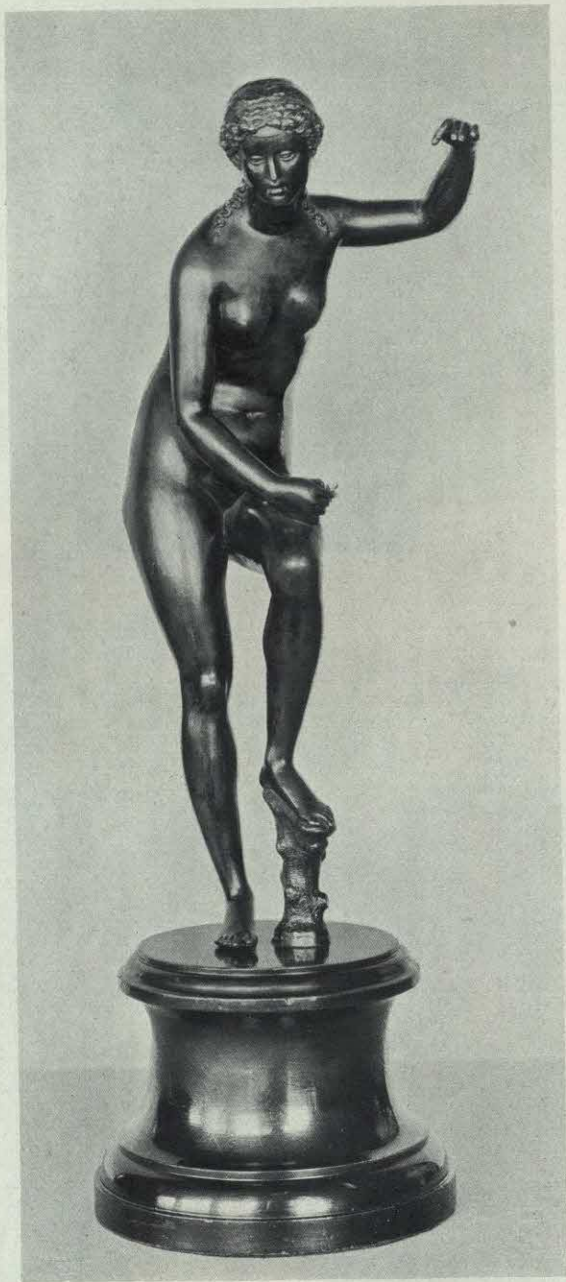
(d)



(e)

(a) ALEXANDER POPE. IVORY MEDALLION. ENGLISH; 18TH CENTURY. (b) GEORGE I. IVORY BUST BY LE MARCHAND. ENGLISH; 18TH CENTURY. (c) CHARLES MARBURY. IVORY MEDALLION BY LE MARCHAND. (d) MATTHEW PRIOR. LEAD STATUETTE BY ROUBILIAC. ENGLISH; 18TH CENTURY.\* (e) CHARITY. BRONZE STATUETTE. ITALIAN; ABOUT 1600.

\*GIVEN BY DR. W. L. HILDBURGH, F.S.A.



VENUS, OR PERHAPS ATROPOS. BRONZE STATUETTE  
BY ANTICO (c. 1460-1528). NORTH ITALIAN.  
BEQUEATHED BY SIR OTTO BEIT, BART., K.C.M.G.



of the Pellegrini Chapel.<sup>1</sup> Dr. Planiscig has recently suggested that this artist may be identified with a master, Antonio da Firenze, who was working for the Sarego family of Verona in 1436.<sup>2</sup>

Another relief of the Virgin and Child surrounded by angel heads, also given by Dr. W. L. Hildburgh, is an example of a curious and comparatively rare technique (Plate 2a). The figures, of coarse linen stiffened with gesso, were apparently made in a mould and applied to a wood background; the whole then being painted. The object of this technique was probably lightness; an example in the Cathedral Museum at Perugia being still carried in procession. The present relief is North Italian work of the early 16th century.

**IVORY CARVINGS.** Through the generosity of the owner the Museum was able to acquire, with the funds of the Bryan Bequest, for a comparatively small sum an exceptionally fine 12th-century draughtsman in morse ivory (fig. 2). Samson is represented in the lap of Delilah, who is apparently about to take the shears from an attendant to cut off his hair. The ivory is stained a reddish brown, as distinguished from the other examples in the collection, which are white. The draughtsman may possibly belong to the same set as three pieces at New York, Florence, and in a private collection in Paris, all ascribed by Dr. Goldschmidt to Cologne in the second half of the 12th century.<sup>3</sup>

Another interesting purchase, a small head of a Crying Boy signed L. von Lücke, is a characteristic example of the genre work of Johann Cristoph Ludwig Lücke, a member of a large family of ivory sculptors and modellers, who was born at Dresden about 1703, where he worked as a modeller for the Meissen factory, dying in 1780. The bust probably dates after 1753, as he does not appear to have signed *von* before this date.

Other purchases of historic, as well as artistic, interest were two signed works by David Le Marchand (1674-1726), an artist of French extraction working in England. The one is a bust of George I (Plate 3b) done from the life and signed *Le Marchand ad viv. Scul.*, carved from an unusually large tusk; the other an oval medallion portrait of Charles Marbury (Plate 3c) signed *D.L.M.*, one of the two works by this artist which are mentioned by Horace Walpole in his *Anecdotes of Painting* (Edition 1763, iii, p. 138).

<sup>1</sup>*Rassegna d'Arte*, xv (1915), pp. 263-4.

<sup>2</sup>*Vienna Jahrbuch*, N.F., iv (1930), pp. 82-3.

<sup>3</sup>Goldschmidt, *Elfenbein Skulpturen aus der Romanischen Zeit*, iii, 1923, Nos. 177-179.



A second oval medallion portrait based on a bust of Pope by Roubiliac<sup>1</sup>, made in 1741, is probably by Van der Hagen, a pupil of Rysbrack, who is known to have done similar reductions (Plate 3a). Other works probably by him, which are already in the collections, are portrait reliefs of George II<sup>2</sup> and Newton,<sup>3</sup> which were acquired a few years ago.

Another interesting acquisition, a charming little bust of Queen Victoria, shows a reduction of a different kind done, as the signature shows, by Benjamin Cheverton after a marble bust by Chantrey exhibited at the Academy in 1840 and now in the National Portrait Gallery. Cheverton invented a machine (now in the Science Museum) for the manufacture of reproductions in miniature of busts and other sculpture, which were then finished off by hand.

An ivory carving of quite another character, acquired from the Hearn Collection, was a small relief, a very elaborate and unusually fine example of Russo-Greek work, probably carved at Mount Athos. The composition, the Glorification of the Virgin, is almost exactly duplicated on a relief in the Soane Museum, and both should probably be ascribed to the 17th century.

Another important addition to the collection of ivories was a portable altar acquired at the end of the year. This will be discussed in the *Annual Review* for 1932.

**A LEAD STATUETTE.** The growing collection of English sculpture was further enriched through the generosity of Dr. Hildburgh by the gift of a painted lead statuette (Plate 3d) of the ambassador poet Matthew Prior (1664-1721), ascribed by Mrs. Esdaile<sup>4</sup> to Louis François Roubiliac (1695-1762). Mrs. Esdaile suggests that while it shows some of the characteristics of Rysbrack, the sculptor of Prior's Monument, it is more probably a cast from a lost terracotta by Roubiliac.

**ITALIAN BRONZES.** Three important bronzes were added to the collection as a part of the generous bequest of the late Sir Otto Beit, Bart. Of these undoubtedly the most interesting is the charming statuette of Venus (or possibly Atropos, one of the Three Fates, holding a pair of shears)<sup>5</sup>, which is a quite outstanding example of

<sup>1</sup>Roubiliac, by Katharine Esdaile, 1928, Plate viii, pp. 47-8.

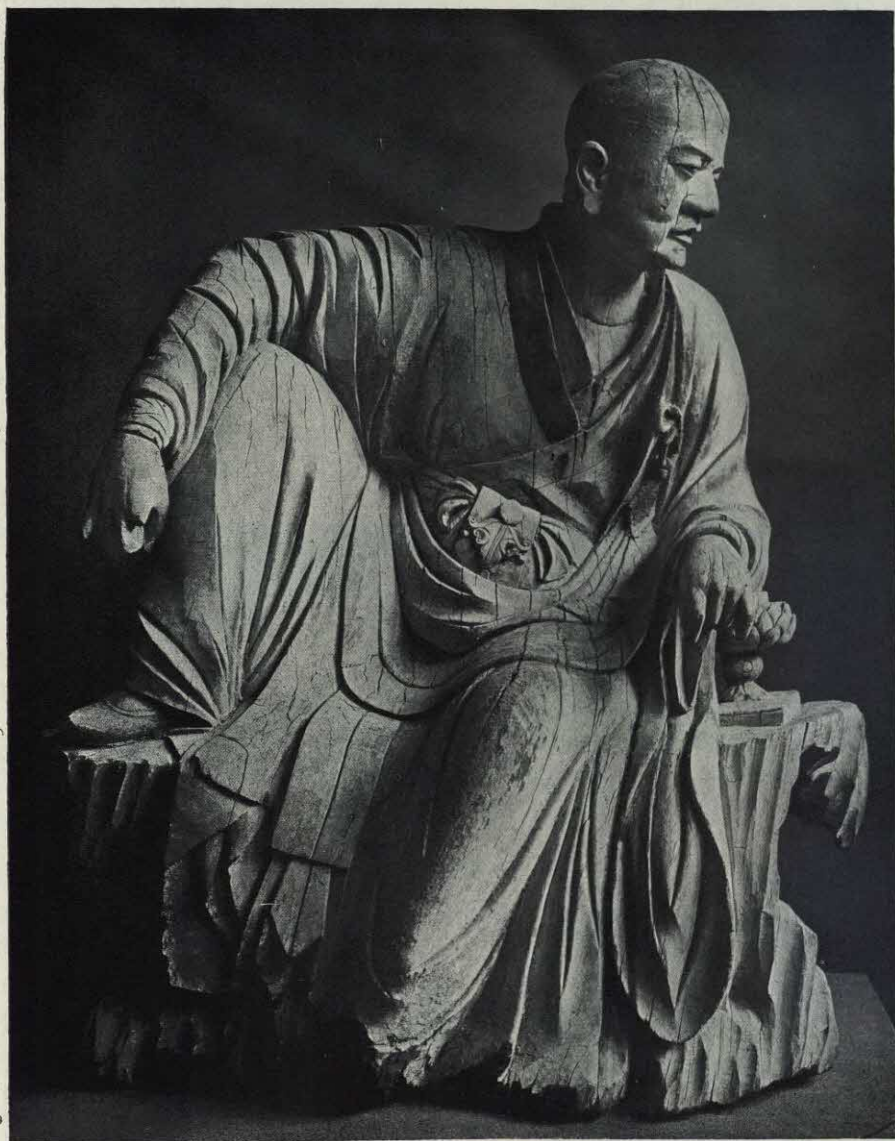
<sup>2</sup>Review, 1923, p. 4.

<sup>3</sup>Review, 1929, p. 9.

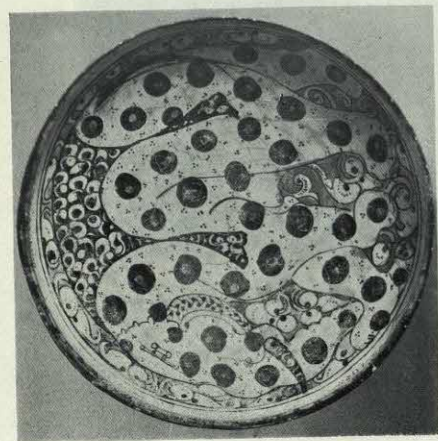
<sup>4</sup>Esdaile, *Op cit.*, pp. 52-3, Plate xii.

<sup>5</sup>Bode, *Catalogue of the Collection of Pictures and Bronzes in the possession of Mr. Otto Beit*, 1913, No. 281, p. 60.





SEATED FIGURE OF A LOHAN. WOOD. CHINESE; LATE SUNG OR EARLY  
MING DYNASTY.



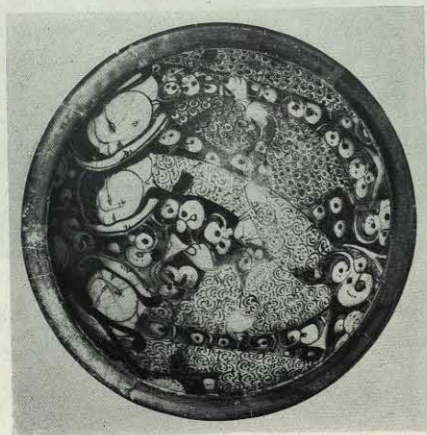
(a)



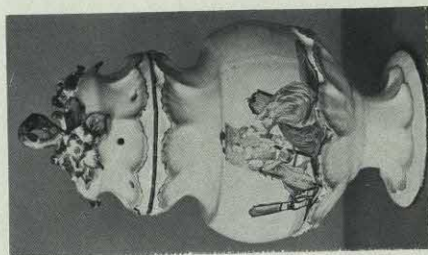
(b)



(c)



(d)



(e)



(f)

(a, d) EARTHENWARE BOWLS. PERSIAN; 13TH CENTURY. (b) MAIOLICA DRUG-VASE. ITALIAN; DATED 1501. (c) EARTHENWARE BOWL. SPANISH; ABOUT 1400. (e) EARTHENWARE POT-POURRI VASE. KIEL; 18TH CENTURY. (f) EARTHENWARE DISH. TURKISH; 16TH CENTURY.



the work of the North Italian artist Pier Iacopo Alari-Bonacolsi (b. about 1460, d. 1528), who called himself Antico, and was inspired, as the name implies, mainly by classical art (Plate 4). This figure, which has been frequently published<sup>1</sup> is known in other versions at Vienna<sup>2</sup> and in the Ashmolean Museum at Oxford.<sup>3</sup> As an illustration of the high degree of chiselling which Italian, and especially North Italian, bronze workers of the Renaissance considered necessary to the finishing of a bronze, this figure is of great interest to sculptors of the present day.

The second bronze, with an unusually fine patina, representing a Girl Bathing<sup>4</sup> belongs to the group of statuettes of similar subjects, previously unrepresented in the collections, made by an artist, possibly of Flemish origin, working in the workshop of Giovanni Bologna in the second half of the 16th century (Plate 2d). Examples of this bronze are at Berlin<sup>5</sup> and elsewhere.

The third bronze (Plate 2c), a group of a Boy and a Girl with a Goose,<sup>6</sup> is of special interest for the Museum as being a reduction, possibly of 18th-century date, of the terracotta model for a fountain ascribed to Pierino da Vinci already in the collections (No. 8527—1863).

Among the many gifts from Dr. W. L. Hildburgh, F.S.A., was a gilded bronze statuette of St. Mary Magdalene (Plate 2e), inscribed S.M.M. on the base. The work may be compared with a statuette of the *Virgin and Child* at Berlin<sup>7</sup> attributed to the Roman sculptor Ercole Ferrata (b. 1610, d. 1686).

Towards the end of the year an interesting bronze group of Charity (Plate 3e) was acquired, which somewhat resembles in the handling of the drapery the group of the same subject in the Santo at Padua made by the Venetian sculptor Tiziano Aspetti in 1593.<sup>8</sup>

**CHINESE SCULPTURE.** One of the most valuable additions to the collections of Far Eastern Sculpture is the large wood figure illustrated on Plate 5. From the *urma* mark on the forehead, the large ears and

<sup>1</sup>Hermann, *Vienna Jahrbuch*, xxviii, p. 251; Burlington Fine Arts Club, Exhibition of Italian Sculpture, 1912, *Catalogue* No. 46, Plate xlvii.

<sup>2</sup>Schlosser, *Werke der Kleinplastik*, 1910, Plate ix, No. 1. Planiscig, *Die Bronzeplastiken*, 1924, No. 101, p. 59.

<sup>3</sup>Bode-Murray Marks, *Italian Bronze Statuettes of the Renaissance*, i, p. 35, Plate lxix.

<sup>4</sup>Bode, *Op. cit.* No. 215, p. 67.

<sup>5</sup>F. Goldschmidt, *Die italienischen Bronzen der Renaissance*, 1914, No. 121, Plate xlii.

<sup>6</sup>Bode, *Op. cit.* No. 218, p. 61, Plate xv.

<sup>7</sup>F. Goldschmidt, *Op. cit.* No. 176, Plate lxvi.

<sup>8</sup>L. Planiscig, *Venezianische Bildhauer der Renaissance*, 1921, p. 572, fig. 630. Dr. Planiscig, however, has suggested that this figure may be of Franco-Flemish origin of about 1600.



the attitude of "kingly repose" in which the figure is seated, it may be taken that the work represents a Lohan, and the realistic treatment points to its being based on a portrait. A date either at the end of the Sung dynasty in the 13th century or early in the Ming dynasty in the 15th century has been suggested, but there are few examples of Chinese sculpture at present known with which it may be compared. From the excellence of the technique, however, it seems likely that the earlier date is the more probable. The figure was originally painted, but little of its early colouring now remains. This may perhaps be considered an advantage, as most Chinese sculpture in wood is ruined by the successive coats of paint or lacquer which hide all the subtlety of carving, which is so characteristic of early Chinese work.

**LETTERING BY ERIC GILL.** Three important panels of lettering in Hoptonwood stone carved by Eric Gill in 1909 were presented by the artist. They include an alphabet of capitals in relief, two incised alphabets and numerals, and an incised alphabet of capitals (fig. 1). These panels were already well known to students through the plaster casts which were issued some years ago, and two of them have recently been included in the series of sheets of lettering issued by the Museum.



Fig. 2 (*actual size*).





Fig. 3.

## DEPARTMENT OF CERAMICS

**C**HINESE POTTERY AND PORCELAIN. The publication of the important pieces of the 15th and 16th century in the Old Seraglio at Constantinople, and the arrival in Europe of a number of pieces dug up in China, which can be attributed to at least as early a date as the Yüan dynasty (1280-1368), have recently extended the scope of our knowledge of Chinese blue-and-white. An admirable example is a small dish purchased during the year with a design of mandarin ducks swimming amongst aquatic plants, which is drawn with great freedom and vitality (fig. 7); it corresponds in its characteristics to the descriptions of early blue-and-white in such books as the *Ch'ing pi tsang*. It is rare in a piece of such quality to find the base unglazed or without mark, but this is a feature of many of the small vases and covers recently found in excavations, attributed to the Yüan or Sung dynasties. This saucer may, therefore, be dated at least as early as the 14th century, and typifies the better class of ware of the period. It may be compared with advantage with the two vases



in the Russell and Elphinstone Collections, dated 1352 A.D., and with a fragment in the Museum showing the same design of ducks and lotus, found at Fostat (Cairo). At the same time the Museum purchased an octagonal saucer of an unusual type, probably of the Wan-li period (1573-1619). It has a design of a flowering plum-branch scratched through a thin wash of blue. This colour-scheme is known in late Ming flower-pots, etc., with patterns in white slip on a blue ground, but this technique is exceptional, and may have been suggested by the resist-process of dyeing so commonly used in Eastern textiles. Additions to the more classical types of early Chinese ceramics comprised a beautifully proportioned Chün ware wine-jar of the Sung dynasty, with a lightly-crackled glaze in two shades of lavender; a fine example of Northern celadon—a fluted bowl with floral designs incised under the glaze; and a painted Tz'ü-chou bowl with red and green flowers on a creamy ground, all from the Alexander sale. A bowl with a free scrolling border incised under a deep blue glaze, bought at the same sale, provides a problem. It has been suggested that it is Persian, but the paste is clearly Chinese, and the nearest affinity to be found for the curious colour of the glaze is with the well-known blue-splashed T'ang jars. The pattern and form recall the Northern celadons of the Sung dynasty, though the body and paste are entirely different, resembling *ying-ch'ing* ware, and though it is possible that we have here a piece dating from the transitional period of the Five dynasties, the elegance of the decoration seems essentially Sung.

NEAR EASTERN POTTERY. Amongst the most attractive pieces of early Persian pottery are those rare specimens with large figure-subjects. Persian miniature paintings of the 12th and 13th centuries are practically non-existent, but the style of the drawing of the figures on the splendid bowl (Plate 6*d*) acquired by the Museum is sufficient indication of the close connection between Bagdad and the Persian plateau at this period. Its colour-scheme is a little unusual, a very deep cobalt blue and a black of a marked olive tone instead of the more usual greyish black and a bright but pale blue on a white ground. From the distinct Chinese flavour of their drawing, pieces of this style often show influence from further East as well, a fact which helps to date them in the latter part of the 13th century, when Mongol influence was becoming insistent. Another similar bowl (Plate 6*a*) of the same period is painted with a conventionalised elephant decorated with black spots. It shows a marked similarity in style of drawing to that



of a treatise in the British Museum (Arab. 5,323) dated 1304 A.D.; the artist seems to have had in mind one of the many astronomical manuscripts with illustrations of zoomorphic constellations. The elephant may also be compared with the celebrated page in the great *Manfi-al-Hayawan* belonging to Mr. Pierpont Morgan, which was completed between 1295 and 1300 A.D.

Mr. Gerald Reitlinger presented a large group of fragments excavated by him on three sites near Kish, Abou Soudeira, Tel Es Sou'aidan, and Sha'al Ghazna. They include Samarkand fragments of the Samanid era, Persian and Syrian sherds, and a new type of presumably local pieces with calligraphic scrollwork scratched under clear yellowish glazes. The period covered is from the 9th to the 14th century. Two dishes in underglaze blue were added to the Near Eastern Collection, both splendid examples of the Turkish ware of the 16th century attributable to the potteries at Nicaea. The first is painted with a curious design in pale greyish-blue of lizards breathing fire, the second, bought out of the funds of the Bryan Bequest, in rich cobalt which the Turkish artists borrowed from the Persians. The design of the latter (Plate 6*f*) comprises the plum, the pine, and the bamboo, with the addition of the chrysanthemum, a combination well known in Chinese art as symbolising longevity, and familiar as a motive on later European porcelain. Its appearance on a 16th-century Turkish dish is an interesting comment on the influence exercised by Far Eastern Art on more Western ideas.

MAIOLICA. The bequest of Sir Otto Beit, Bart., includes two Spanish drug-vases (*albarelli*) of the 15th century, and an early 16th-century Siena maiolica dish (Plate 7*a*). The former, noble productions of the potteries near Valencia when they were at the height of their attainment, are painted in blue and reddish-brown lustre, one with a pattern of chequers (Plate 7*b*), the other with zones of tree-of-life, star and palmette motives, interlaced Cufic writing, and two narrow bands with the Arabic word *alafia* ("blessing") repeated (Plate 7*c*). The Siena dish, in the middle of which is represented St. Jerome in the wilderness, may be attributed to the workshop of Maestro Benedetto and to the painter of the signed plate in the Museum, with a kindred subject of a hermit contemplating a skull. The border of grotesques on a yellow ground is near in style to the floor-tiles dated 1509 from the Petrucci Palace at Siena.

Almost contemporary with this dish is a drug-jar (*albarello*), bought



out of the John Webb Trust Fund, dated 1501. Of a type formerly attributed also to Siena but now recognised as having been produced at Deruta, it belongs to a large service with the undeciphered monogram of a monastic pharmacy and a Moor's head as a badge, of which there are examples in the British Museum and elsewhere, though none has hitherto come to South Kensington (Plate 6b). An interesting document, included in the Alfred Williams Hearn Bequest, is an *albarelllo* from another monastic set, dated 1541, of which other pieces are in the Fitzwilliam Museum, Cambridge, and the Gemeente Museum at The Hague. It was made probably at Faenza, by a potter (hitherto unrecorded) from Gubbio; it is inscribed: *mariotto da gubio fecit*.

The only other noteworthy additions under this head are a shallow bowl (Plate 6c) made late in the 14th century, from excavations at Paterna near Valencia, and two massive jugs painted in green and manganese-purple with a fleur-de-lys and the arms of the Perello family (three pears) respectively, of a class new to the Museum, recognised as having been made at Teruel, in Aragon, in the 15th century.

GERMAN FAIENCE. Several important specimens were added to the Museum collection of German tin-enamelled earthenware. The earliest of these are two armorial dishes with blue-painted designs inspired by Chinese (late Ming) porcelain, which are attributed to a factory at Hamburg. The Hamburg pottery, believed to be an offshoot from one in Portugal, adopted the 17th-century fashion for blue-and-white which resulted from the trade in late Ming porcelain from China, and later, with the rise of Delft as a centre of ceramic production, became dominant in Europe. To the 18th century belong a baluster vase of characteristic baroque form with *chinoiserie* in panels reserved on a turquoise ground, made by Cornelius Funcke at Berlin (about 1730), a cylindrical tankard with the Baptism of Christ, made by Georg Kordenbusch at Nuremberg (about 1730), and a rare jug of about 1745-50, delicately painted with flowers in colours from Künersberg near Memmingen. The two latter were purchased with the Lane Memorial Fund.

The introduction of pictorial enamel-painting on pottery stands to the credit of certain independent glass-enamellers of Nuremberg, of the later part of the 17th century, generally called *Hausmaler* to distinguish them from painters working in the factories. The Alfred Williams Hearn Bequest includes a work of first-rate importance by





(a)



(b)



(c)

(a) MAIOLICA DISH. ITALIAN (SIENA); ABOUT 1510.  
 (b, c) EARTHENWARE DRUG-POTS. SPANISH; 15TH CENTURY.

BEQUEATHED BY SIR OTTO BEIT, BART., K.C.M.G.



(a)



(b)



(c)



(d)



(e)



(f)

(a, b, c) BUST OF CHARLES II AND TWO STONEWARE FIGURES, BY J. DWIGHT. FULHAM; 1670-80. (d, f) PORCELAIN FIGURES. CHELSEA; ABOUT 1765. (e) PORCELAIN GROUP (KÄNDLER). MEISSEN; ABOUT 1740.  
a, b, c, BOUGHT FROM BRYAN BEQUEST FUND.



one of these painters, Abraham Helmhack, in the form of a set of circular lantern slides painted in unfired colours with scenes from the Life of Christ.<sup>1</sup> These are the first of their kind to be identified, though it is recorded that Helmhack painted many such slides for the then newly invented "magic lantern." The wide development of polychrome enamel painting in Germany, at faïence- as well as at porcelain-factories, in the 18th century, is illustrated by a Fulda faïence plate of about 1740, with Oriental flowers in the style of Adam Friedrich von Löwenfinck, a Meissen painter who worked successively in several places, and by a set of Höchst faïence vases of rather later date (bought out of the funds of the Murray Bequest), with rococo figure-subjects probably by Ignaz Hess. The Museum also acquired a representative of the so-called "Strasburg style" adopted in several factories in Scandinavia and North Germany, which may well be regarded as a single "Baltic group"; this is a masterpiece from the Kiel factory, a pot-pourri vase painted in colours with a figure-subject, after a design by Boucher in an edition of Molière, by Abraham Leihamer (Plate 6e), who was associated with no fewer than four of these "Baltic" factories. The rococo style affected by most of them was carried to most extravagant lengths in Norway, at Herrebøe, as in a dish bought during the year, dating from about 1760, with flame-like scrolls and fantastic flowers painted in blue.

**THE STONEWARE OF JOHN DWIGHT.** The Museum has been fortunate in being able to add substantially, by means of the Bryan Bequest Fund, to its collection of stoneware by John Dwight, whose importance as a pioneer in ceramics is hardly recognised outside his own country. Dwight was one of the circle of practical philosophers of the Restoration period whose investigations gave to England a leading part in the foundation of modern science. At his pottery at Fulham he devoted himself to the production by experiment of new kinds of stoneware and porcelain. He did not succeed as far as the latter material was concerned, but he invented a creamy white stoneware body approaching porcelain in appearance and actually translucent in thin-walled vessels, such as two jugs in the Museum (Schreiber Collection) with silver mounts dated 1682. Their shape is repeated in a jug in dark red stoneware, bought from the collection of the late Mr. Bryan T. Harland, which can safely be attributed to Dwight.

<sup>1</sup>Fully discussed in *Pantheon*, March 1932.



More important than this jug, however, are a bust and two statuettes in salt-glazed white stoneware.<sup>1</sup> The former (Plate 8*b*) is one of seventeen busts and figures acquired from the descendants of Dwight by Mr. C. W. Reynolds and sold by him at Christie's in 1871; it is the only one of them, apart from some which were destroyed in a fire at the Alexandra Palace in 1873, which was not already in a public collection, the series being divided between this Museum, the British Museum, and the Liverpool Public Museums. The bust represents King Charles II, and was doubtless made as a companion to the James II already in the Museum. Certain indications, such as the treatment of the long wig, justify the suggestion that has been made that Grinling Gibbons was the modeller of this and kindred works, all unquestionably by the same hand. Gibbons at the time when they must have been produced was young, and had his reputation still to make. He may well have been engaged for the purpose by Dwight, whose well-known secretive habits would account for his abstention from recording the name of his modeller.

The newly acquired statuettes (Plates 8*a* and 8*c*) show unmistakably the touch of the same modeller's hand as many of the accepted Fulham figures of classical deities such as the Neptune in the Museum; one need only point to their thickset build, the powerful hands and feet. The sharpness of the modelling is somewhat impaired by the thick putty-coloured glaze, slightly stained brown in places. Their intention, doubtless symbolical, is not clear; one, blindfold, carries a bundle of arrows, the other looks like a priest with a patera and censer.

EUROPEAN PORCELAIN. The most important acquisition in this Department was the series of figures and other pieces of porcelain generously presented by Mr. W. A. J. Floersheim. Some of these, virtually duplicating specimens already in the Department, have been passed to the Department of Circulation for loan to provincial museums. Among six Meissen figures of the finest quality, the most noteworthy are an early group of lovers under a tree (Plate 8*e*), in style akin to the famous "Crinoline groups," a shepherdess and a shepherd, which are admirable examples of the modelling of J. J. Kaendler. The gift also includes a pair of unusually large Bow figures, one of which is a copy of this Meissen shepherd. But the most important English figures in Mr. Floersheim's gift are a large shepherd and shepherdess (Plate 8*d* and 8*f*) of Chelsea porcelain of the

<sup>1</sup>Discussed more fully in the *Burlington Magazine*, Volume lviii, 1931, p. 278.





ST. STEPHEN AND ST. LAWRENCE. STAINED GLASS FROM HAMPTON COURT,  
HEREFORDSHIRE, 15TH CENTURY.



CUT GLASS CHANDELIER. IRISH (WATERFORD); LATE 18TH CENTURY.

GIVEN BY MAJOR W. H. MULVILLE.



gold-anchor period, with elaborate bocages in almost perfect condition, which are worthy of comparison with the famous Music Lesson group in the Schreiber Collection. Two other gold-anchor figures and a fine Derby sportsman and companion belong to the same period. Less imposing than these, but of great charm, are two rare white figures, from unrecorded models—a Bow sailor and an early Derby cobbler.

Italian porcelain has hitherto been little studied and presents many problems, not the least of which relate to the Capo-di-Monte factory, its successor at Naples and its rival at Doccia. On this account the inclusion in Mr. Floersheim's gift of six Capo-di-Monte figures with vivacious renderings of subjects from the Italian comedy, together with two others, probably of Venice and Nove manufacture, was particularly welcome. A charming Nove group, apparently allegorical of Venetian trade with the Levant, was acquired by purchase. It represents a gentleman in late 18th-century costume, surrounded by bales of merchandise and Orientals of uncertain nationality. This artlessly modelled piece bears indistinctly incised and painted inscriptions, including the words "Nove" and "Wenezia," AB in monogram, and the date 1789 (?), and was doubtless made at the Antonibon factory at Nove, which is in the Venetian territory. A Venice (Cozzi factory) bowl with an Oriental design, and a fine Doccia coffee-pot with the arms of Cardinal Giovanni Francesco Stoppani (1753-1774), were also bought, the former out of the funds of the John Webb Trust. Miscellaneous German and Swiss porcelain purchased include characteristic figures made at Ansbach, Zurich, and the Wegely factory at Berlin. A fine Meissen service of about 1735, with landscapes in purple monochrome, was included in the Alfred Williams Hearn Bequest, and Mrs. F. Mabel Wallis gave a charming early Meissen sugar-box and cover, painted with *chinoiserie*s and baroque scrollwork in black by the Bohemian *Hausmaler* Ignaz Preissler.

ENGLISH STAINED GLASS. Two first-rate examples of late Gothic English glass-painting (Plate 9) were recovered for the Nation after having been for some years in America. These are two lights with figures under canopies (of which small parts are missing) of St. Stephen and St. Lawrence holding their emblems, a bloodstained stone and a gridiron. The diapered background of both figures is blue, changing to red behind the top pinnacle of the canopy. St. Stephen wears a red dalmatic with a blue panel down the front; the dalmatic of



St. Lawrence is red banded with yellow. The alb of both saints has a blue apparel on its skirt.

Like a glass-painting by Abraham van Linge given by Mr. Wilfred Drake in 1927,<sup>1</sup> these panels come from the chapel of Hampton Court, Herefordshire. They were seen there by Thomas Dingley when he visited the chapel in the reign of Charles II; in his manuscript *History from Marble*<sup>2</sup> he says of Hampton Court: "Its Chappel is considerable and hath been for curious painted Glass as the 12 Apostles . . . Saints in their Habits as St. Francis, St. Winifreda, St. Anne, St. John Baptist, St. Stephen." The panels are remarkable for their firmness of drawing and well-balanced distribution of colour. We may assume that the windows from which they came were part of the original building of Hampton Court, which was erected by Sir Rowland Lenthall, Yeoman of the Robes to King Henry IV, out of the spoils, it is said, of the Agincourt campaign, in which he took part in 1415. It is instructive to compare the painting with that of the north clerestory windows in the choir of Great Malvern Priory, which Mr. G. McN. Rushforth assigns to a period not long after the middle of the 15th century. In the Malvern windows are somewhat similar single figures, some against a background of the same "seaweed" foliage with a thin midrib that we have here. Their canopies are more advanced in style, with groined vaulting and finely hatched shading in places to give the illusion of projection; the folds of the apparels on the albs, moreover, are rendered with a much greater realism.

Another important addition to the collection of English stained glass was that of three 15th-century roundels with Labours of the Months, bought at Norwich with two roundels from a similar but later (16th-century) French series, two German roundels of about 1520 with scriptural subjects, and an English 15th-century fragment with an angel holding a scroll; this last, like the "Month" roundels, is doubtless of East Anglian origin. All three roundels are composed of coloured glass combined with white glass painted in black and silver-yellow stain, thus differing from most similar series of the period, as for instance the six in the Museum from Cassiobury (discussed in the *Review* for 1923), which consist of a single pane of white painted glass. The colours include a bay-leaf green, ruby, and violet, all of rather unusual tone. The subjects, exceptionally powerful in composition and drawing, are a man cutting grapes from a vine (fig. 4), a sower, and a man on a ladder gathering fruit, the last two having considerable

<sup>1</sup>See *Review*, 1927, p. 32.

<sup>2</sup>Printed by the Camden Society, 1868.



remains of an enclosing border of stars and clouds of the usual 15th-century convention. It may be taken as almost certain that they illustrated respectively the months of September, October, and November. The first two subjects conform with the usual mediæval custom; the last, somewhat strange in a Northern country, is paralleled in the famous series of roundels by Luca della Robbia in the Museum, although November is often represented by a man knocking down acorns from an oak to feed a herd of swine.



Fig. 4.



Fig. 5.

## DEPARTMENT OF ENGRAVING, ILLUSTRATION, AND DESIGN

**S**TAGE DESIGNS BY BERNARDO BUONTALENTI. During the year four early theatrical designs were purchased which proved, on further research, to be even more important than had been, at first, suspected. They represent, indeed, four out of six of the scenes designed for the Florentine Intermezzi of 1589, at the marriage of Ferdinand I to Christina of Lorraine. The festivities in Florence lasted throughout May 1589, and included three comedies, all enlivened by the same series of *entr'actes* or interludes, the importance of which was recognised at once and can hardly be exaggerated. They provided a series of spectacular pantomimes "*sul gusto antico*" interspersed with madrigals, and are the seed from which opera sprang.

The inventor of the Intermezzi of 1589 was Giovanni de' Bardi, himself a pioneer of the *Riforma Melodrammatica* which was taking shape at the end of the 16th century. With him was associated Emilio de' Cavalieri, as stage manager and director of the actors and singers, and Bernardo Buontalenti as machinist and designer of the costumes. Some of his designs (some of which were formerly erroneously attributed to Giulio Parigi) are preserved in the Palatine Library,<sup>1</sup> and the book of accounts showing the expenditure on the costumes is still in the State Archives.<sup>2</sup>

<sup>1</sup>*Bib. Naz. C.B.* 53, 3, ii, p. 1-37, and 74.

<sup>2</sup>*Guardaroba Medicea*, No. 140.



The Intermezzi were six in number and represented: (i) The Harmony of the Spheres, (ii) The Contest of the Muses and the Pierides, (iii) Apollo and the Python, (iv) The Region of the Demons, (v) The Song of Arion, and (vi) The Descent of Apollo and Bacchus, together with Rhythm and Harmony. Four engravings exist which give an idea of the stage picture during four of the Intermezzi; two (i and iii) are by Agostino Caracci, and two (ii and iv) by Epifanio d'Alfiano, monk of Vallombrosa, who engraved in the Caracci manner. One of the latter (Intermezzo ii) is dated 1592, and it is possible that all four engravings were executed some time after the actual performances. Possibly they were intended to illustrate a commemorative volume; never published,<sup>1</sup> but their exact relationship has never been cleared up.

Of the four drawings purchased by the Victoria and Albert Museum two (representing Intermezzi i and iii) are quite plainly the originals from which Caracci worked (Plate ii). There are minor differences and the drawings have been trimmed at the sides, with the loss of several figures, but the connection is much too close to be accidental. One of Epifanio's engravings (*La Regione de' Demoni*) has no counterpart among the drawings. The other, representing *La gara fra Muse e Pieridi*, corresponds to a certain extent with the drawing, but shows a much later condition of the scene, when the rocks have opened and revealed the gardens and musicians arranged behind. When Epifanio made this engraving he was certainly not working from the drawing now under consideration. That the scene did develop in this manner is plain from one of the accounts which have come down to us;<sup>2</sup>

"2 Intermedio, si muta di nuouo la prospettiva, & apparisce tutti monti, scogli, e fonti, e nasce un Monte, che viene sotterra, che figura Parnaso, do ue le dee in numero di 18. musichi cantano leggiadramente, e cantando un Madrigale subito si uolta la prospettiva da due bande, e ne nasce due antri, ne quali vi sono 12. musici per ciascuno di essi, & tutti insieme fanno un sentire bellissimo con uarie musiche, & sinfonie."

The first part of this description fits the recently acquired drawing, and the second part the engraving by Epifanio d'Alfiano. There is,

<sup>1</sup>The excitement caused by the Intermezzi may be gauged from the number of commemorative volumes that were written, of which the most important is: De' Rossi: *Descrizione dell'Apparato, e degl'intermedi. Fatti per la Comedia rappresentata in Firenze. Nelle nozze de'Serenissimi Don Ferdinando Medici, e Madama Cristina di Lorena, etc.* Florence, 1589.

<sup>2</sup>*Li sontuosissimi Apparecchi, Trionfi, e Feste, fatti nelle Nozze della Gran Duchessa di Fiorenza . . . Et la descrizione de gl'Intermedij rappresentati in vna Comedia nobilissima, recitata da gl'Intronati Senesi . . . Stampata in Fiorenza, & in Ferrara per Vittoria Baldini. Et ristampata in Venetia Per Lodouico Larduccio.* 1589. The anonymous author's interpretation of the scenes is entirely erroneous (see De' Rossi, *op. cit.*) but his description of their physical aspect is all the more valuable on that account.



however, no other connection, either of detail or of style, between the drawing and the print.

The authorship of the four drawings remains to be determined. There are two possibilities: either the four drawings are the work of Agostino Caracci himself, prepared as a record of a performance already over and as a preparation for his engravings, or they are the work of Bernardo Buontalenti, in which case they were probably made for the performance, and are therefore genuine stage designs. Bartsch, in *Le Peintre-Graveur*, catalogued the two engravings by Caracci (B. 121, 122) under the name of "deux scènes de théâtre," and remarked: "Ces deux pièces sont de l'invention et de la gravure d'Augustin Carrache." He described them, erroneously, as "Eternity appearing on Olympus" and "Perseus and the Dragon," a mistake which is at least as old as Malvasia.<sup>1</sup> It was A. Warburg<sup>2</sup> who connected them with the Florentine Intermezzi, and emphasised their importance, but he knew nothing of the original designs from which they were made. Agostino's interest in scenic design is well known, but, had he had anything to do with the actual preparation of the festivities in Florence in 1589, some record of his participation would undoubtedly have been preserved. On the contrary, the costumes for these celebrations are definitely ascribed to Buontalenti.

There exists in the Print Room of the Uffizi a drawing (no. 7059) in pen and water-colour made by Buontalenti for the Florentine Intermezzi of 1585. The size is only slightly larger than that of the drawing under consideration, and from the description by Warburg<sup>3</sup> would seem to be similar in style and general arrangement.

The volumes in the Palatine Library, already referred to, contain a number of drawings for Intermezzo i, Intermezzo ii, Intermezzo iii, and Intermezzo v. The most important of these, from our point of view, is the drawing of the dragon in Intermezzo iii. This is so similar in attitude and handling to the dragon in the middle of the drawing representing the third Intermezzo, that it is almost certain that both are the work of the same hand. In default of any further evidence it may be assumed, therefore, that the four drawings were the work of Bernardo Buontalenti, that he prepared them for the marriage festivities of 1589 (two of his drawings are presumably lost), that Agostino Caracci had access to them for the sake of preparing a series of engravings, and that only two plates of the series were completed.

<sup>1</sup>See C. C. Malvasia, *Felsina pittrice, vite de pittori bolognesi*. Bologna, 1678, Volume i, p. 92.

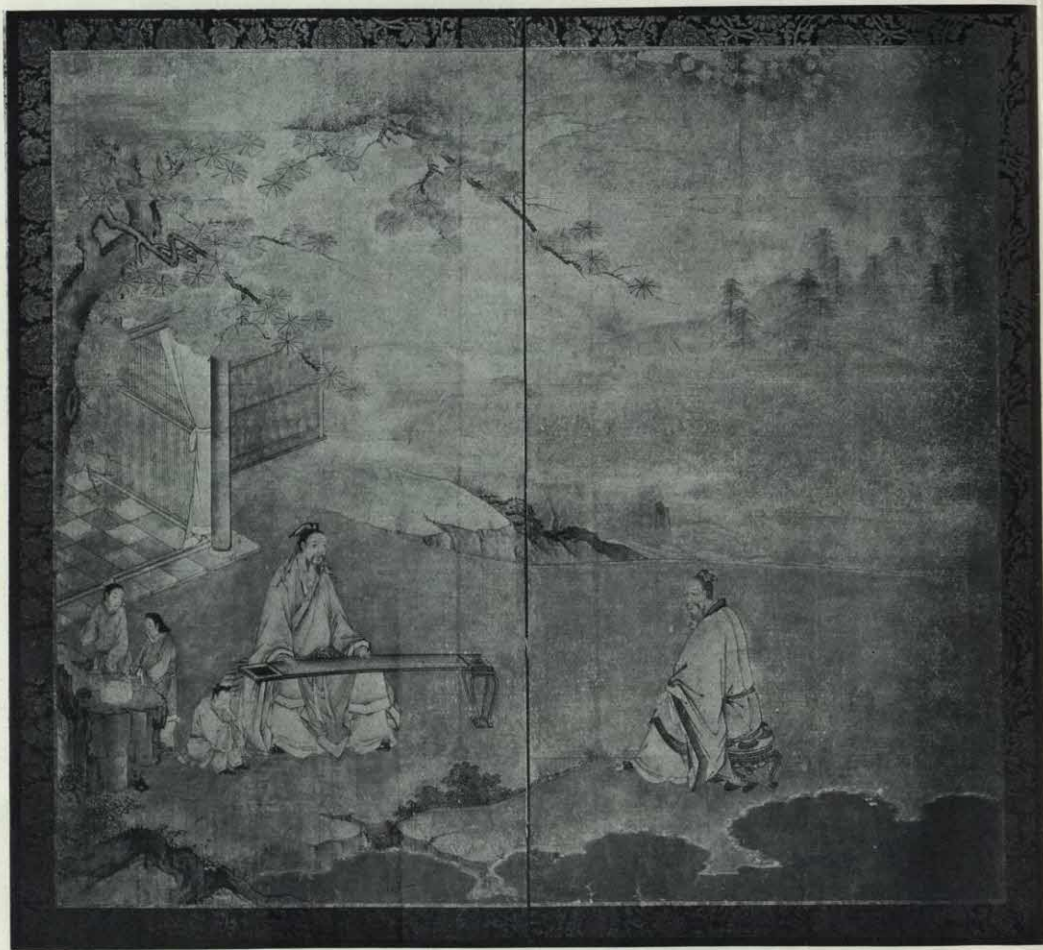
<sup>2</sup>A. Warburg, *I Costumi Teatrali per gli Intermezzi del 1589*. Florence, 1895.

<sup>3</sup>*Op. cit.*, p. 5.





STAGE DESIGN BY BERNARDO BUONTALENTI FOR THE INTERMEZZI PRESENTED IN  
FLORENCE IN 1589.



SCREEN BY KANŌ NAONOBU. JAPANESE; EARLY 17TH CENTURY.  
GIVEN BY SIR MICHAEL SADLER, THROUGH THE NATIONAL ART-COLLECTIONS FUND,  
IN MEMORY OF LADY SADLER.



The relationship of the two engravings by Epifanio d'Alfiano is difficult to determine, but would not affect the question of the authorship of the drawings. These take their place among the most important early stage designs in the national collection.

**JAPANESE SCREEN.** Sir Michael Sadler, K.C.S.I., C.B., through the National Art-Collections Fund, gave to the Museum, in memory of his wife, a two-leaved Japanese screen by Kanō Naonobu (Plate 12). The screen, which was painted in the Chinese style in the early part of the 17th century, shows an elderly nobleman entertaining a friend at the gate of his villa by playing upon a musical instrument, while three children amuse themselves by his side. The whole picture, with its delicate landscape background, is carried out in Indian ink and water-colour with the addition of gold. It is framed in a brocade border within a rim of black lacquer ornamented with metal corners, and forms a most welcome addition to the Museum collection of Oriental screens.

**DRAWINGS BY FRANCIS PLACE.** It was Wenzel Hollar who introduced into England the method of washing pen-drawings with slight tints of colour, which had been practised by Dürer in the 16th century and was developed still further by the Dutch artists contemporary with Hollar in the 17th century. Francis Place (1647-1728)<sup>1</sup> was undoubtedly influenced by Hollar, although in a letter to George Vertue, who had asked for information about Hollar, Place says: "He was a person I was intimately acquainted withal, but never his disciple nor anybody else's, which was my misfortune." He was enough of a disciple, however, to absorb much of Hollar's outlook and method in his topographical views of low-lying towns fronted by river or sea, and he followed Hollar in writing the names of places on sky or water in tiny script. But, not being dependent on his art for a livelihood, he worked less than Hollar, and his easy-going temperament reduced his output still further. At his best, however, his line has a freedom and a spontaneity which Hollar's often lacks, and its high quality has only recently received the appreciation due to it.

The Museum was fortunate, during 1931, in acquiring an important series of drawings by Place, including a sketch-book used between 1699 and 1717, and another used as early as 1678 during his tour of

<sup>1</sup>See *Some Contemporary Records relating to Francis Place, Engraver and Draughtsman*, by H. M. Hake, Walpole Society, *Annual Volume*, x, 1921-1922.



South Wales with William Lodge. Equally interesting are his studies of London topography (fig. 5), including views of "Peterborough House, Lambeth and the strand as they appeared from Mill bank A° 1683," "Westminster from the Middle Temple garden," London Bridge seen from Somerset House, and "The King's Victualling House from the Mast Yard at Deptford." There are also in the collection a number of drawings of scenery in the Isle of Wight, the whole forming a most valuable addition to our knowledge of the work of a 17th-century draughtsman whose place in the history of British water-colour art has never been fully recognised.

**DRAWINGS BY SIR JOHN E. MILLAIS, AND OTHERS.** An interesting early drawing by Millais was bought during the year (Plate 13). This is a study for the oil painting of "Mariana in the Moated Grange," exhibited at the Royal Academy in 1851, that is, when the artist was only twenty-two years old. To modern eyes the drawing, firmly executed in pen and wash, is finer than the painting, and the general effect is yet unmarred by the profusion of Pre-Raphaelite detail to be seen in the finished work. Walter Crane's original drawings, and complete make-up of his picture-book, *The Baby's Bouquet*, provided another important purchase of great interest to the student of book decoration.

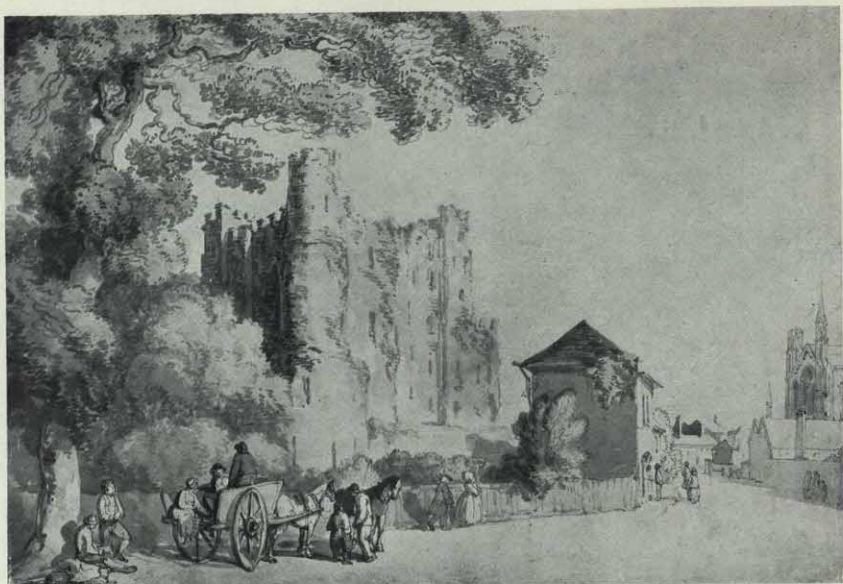
Among other drawings acquired during the year should be mentioned: two designs for stage costume by L. Bakst, and two drawings by M. Gertler and H. Gaudier-Brzeska (all given by the Contemporary Art Society), a drawing by Duncan Grant, and a drawing for a sculptured head by A. Modigliani, now exhibited, with the head, in the Department of Architecture and Sculpture. Sir Mervyn Macartney gave the very important isometric drawing of St. Paul's Cathedral, made by R. B. Brook-Greaves and W. Godfrey Allen in connection with the recent structural repairs to Wren's masterpiece.

**DRAWINGS OF CENTRAL ASIAN POTTERY.** An acquisition of great interest to all students of Ceramics was made during the year by the purchase of nearly four hundred drawings of Central Asian pottery of the 8th to the 14th centuries, made, under the direction of Professor Castagné, from objects found during his researches, and from specimens and fragments in the museums at Tashkent, Samarkand, etc. In view of the difficulty, since the Bolshevik





MARIANA IN THE MOATED GRANGE  
STUDY FOR OIL-PAINTING, BY SIR J. E. MILLAIS.



(a)



(b)

(a) BOLEY HILL AND CASTLE, ROCHESTER. (b) ENTRANCE TO THE MALL,  
SPRING GARDENS. BOTH BY T. ROWLANDSON.

WATER-COLOUR DRAWINGS FROM THE DESMOND COKE BEQUEST.



revolution, of penetrating into Russian Turkestan, these records, made during the War, are doubly valuable, and can be used both to illustrate and to supplement the Museum collection.

**BEQUESTS.** The Department was considerably enriched during the year by a number of generous bequests. The magnificent bequest of the late Hans Velten contained nearly seventy prints, many of the finest quality, including some of the best plates of Rembrandt, Meryon, Whistler, Zorn, Millet, M. Maris, Sir D. Y. Cameron, and Muirhead Bone (the last being particularly well represented). The Velten Bequest also included a number of drawings by Muirhead Bone and other artists, including A. Menzel, E. Gill, H. Ospovat, C. Keene, and Steinlen. The late Frederick L. Lucas bequeathed nearly sixty drawings, mostly for caricature and book-illustration, by such representative late 19th-century artists as Lord Leighton, Randolph Caldecott, George Du Maurier, Linley Sambourne, etc., and more recent work by Sir F. C. Gould, Bernard Partridge, L. Raven-Hill, E. T. Reed, and G. D. Armour, as well as a number of etchings and engravings by Axel Haig, W. L. Wyllie, and William Strang.

The late Miss F. M. Gardiner bequeathed a dozen mezzotints and engravings by James Ward, T. Watson, P. Sandby, J. Wood, and W. Radcliffe; while the same number of engraved portraits and other 18th-century prints were given by the executors of the late Mrs. E. C. Ellis.

Twenty-three drawings and tracings from designs by Sir Edward Burne-Jones, and a design for stained glass by Philip Webb, were bequeathed by the late J. R. Holliday.



Fig. 6.

## DEPARTMENT OF PAINTINGS

**W**ATER-COLOUR AND CRAYON DRAWINGS. Seventy-four examples by British artists and foreigners working in England, and five by foreign artists, were acquired during 1931. The most important group consisted of twenty works by Thomas Rowlandson (b. 1756, d. 1827), which were bequeathed by the late Captain Desmond Coke, the novelist. Among them are *The Entrance to the Mall, Spring Gardens*, in which the composition is held together by a cleverly-placed dog in the foreground (Plate 14*b*); a view of *Boley Hill and Castle, Rochester* (Plate 14*a*); three versions of one subject, *The Mitre, Paddington Canal*, showing how the artist improved the original composition by the addition of a group of trees; and examples of pure landscape, such as *The Country House* and *The Mouths of the Rheidol and Ystwyth at Aberystwyth*. The work of Rowlandson is now well represented, in many phases, in the Museum collection.

George Moutard Woodward (b. 1760? d. 1809) was a humorous draughtsman whose vein was akin to that of Rowlandson. A drawing made by him in 1790, called *Preparations for a New Comedy;—or A Green Room in Town*, was purchased, as was a satirical composition, *Fortune Distributing her Gifts*, by Robert Dighton (b. 1752, d. 1814), another caricaturist of the period.

*The Waltz*, a second example of the elaborate humorous and satirical compositions of Edward Francis Burney (b. 1760, d. 1848), was bought (Plate 15). Reference to Burney was made in the *Review of the Principal Acquisitions* 1930, p. 43.

Mr. E. Ellingham gave a small view of *Bisham Abbey*, dated 1769, by William Pether (b. 1738, d. 1821?), thus strengthening the



representation of an early period in the history of English water-colour. To the next year, 1770, belongs a sketch by a wealthy solicitor and song-writer, Theodosius Forrest (b. 1728, d. 1784), for the view of *York Stairs, the Thames, Blackfriars Bridge and St. Paul's*, which was exhibited at the Royal Academy in 1770, and is now in the collection of Mr. Malcolm Laing. Within the period of about 1800-1820 fall two charming little landscapes with woodland glades and cattle, by Robert Hills (b. 1769, d. 1844); a Dutch canal scene by Sir Augustus Wall Callcott, R.A. (b. 1779, d. 1844); a De Wint-like view of flat country near Glastonbury by Frederick Nash (b. 1782, d. 1856), who was a pupil of De Wint; and four landscapes by John Glover (b. 1767, d. 1849), which were left by the artist to his pupil, Anne Wynfield of Chester, and have now been bequeathed to the Museum by the late Mrs. Emily Catherine Ellis of Shrewsbury.

To a later decade belongs a small water-colour portrait by James Andrews (b. 1807, d. 1875), which was given by Mr. Julian H. T. Andrews, and a view of Cassiobury Park by John Byrne (b. 1785? d. 1847), which was given, through the National Art-Collections Fund, by Miss Mabel M. Chilcott. The late F. L. Lucas bequeathed five water-colours, including works by William Hunt (b. 1790, d. 1864) and G. H. Boughton, R.A. (b. 1833, d. 1905). The executors and family of the late Mrs. Hannah Rose Stone presented a large drawing, *The Pass of Glencoe*, by William Bennett (b. 1811, d. 1871), who considered it one of his best works; it was exhibited at the Paris Universal Exhibition of 1855. Major Harold N. Robinson gave an excellent example of T. B. Hardy's work—*Boulogne Harbour*.

Among the more recent drawings were two by the late H. H. Bulman, R.B.A. (given by his widow), and two by Arnold Bennett, the novelist. Works by living artists included drawings by R. G. D. Alexander (given by the artist), Vanessa Bell, Muirhead Bone (bequeathed by Hans Velten), Sir George Clausen, R.A. (given by the artist), J. R. K. Duff (bequeathed by Hans Velten), Mary Hogarth (given by Miss Christine Rivington), Sir Charles Holmes (bequeathed by Hans Velten), H. M. Livens (bequeathed by Hans Velten), John Nash, Eric O'Dea (given by Mr. Clarke Hutton), Carl Thomson (given by Mr. Clarke Hutton), and Albert Rutherston.

Through the bequest of the late Hans Velten were also acquired a few foreign water-colour and crayon drawings, among them being works by Willem Maris, Steinlen, and Harpignies. Professor Nelson McCleary, an American, gave a drawing, *Bridge at Sospel*, by himself.



Mr. H. J. Handley Derry presented a collection of specimens of water-colours, painted at various dates by the late Arthur Hopkins, R.W.S., and exposed by him to the light; counterfoils, painted at the same time, were kept in the dark, so that the fading of the respective colours is illustrated. It is proposed to expose one-half of each exposed specimen to the light, so that any further fading can be detected, while the original counterfoils will still be kept in the dark. The family of the late Arthur Hopkins, R.W.S., gave a water-colour drawing of *Sea and Rock, Cornwall*, which was made by him in 1903.

**MINIATURES.** The collection of miniatures was increased by eighty examples, acquired during the year. Most of them are by known artists, the majority of whom were already represented in the Museum, but several examples are by painters whose names are new to the collection, among them specimens by J. S. Agar (given by Mr. Hugh Cobb), W. Blenkinsop (given by Miss Carolin Nias), W. Maw Egley (given by Mrs. Edmund Raftery), Matthias Finucane, Jessica Landseer (given by Mr. Harry R. Davis), J. S. Maccarthy, and John Tuvin (purchased from the funds of the R. H. Stephenson Bequest).

Fifty of the new acquisitions were due to the valuable gift of Mr. W. A. J. Floersheim. Mr. Floersheim's donation included a fine oil miniature portrait of Hillary Torriano, painted in 1737 by Thomas Frye (b. 1710, d. 1762), in an original chased gold frame; at the back is a painting of a storm at sea with the device "Nous nous joindrons malgré l'orage." Little is known about the sitter; he was descended from Ferdinand, Count Taxi and Valsasine, and in 1739 he married Elizabeth Hardwicke, a daughter of a member of the English Consulate staff at Lisbon; their first child was born in 1763. From the same source came two excellent Dutch oil miniatures of a man and woman, which belonged to Horace Walpole and were catalogued at Strawberry Hill as portraits by Cornelis Poelenburgh (b. 1586, d. 1667) of the artist and his wife. The female portrait is dated 1631. Comparison with portraits of Poelenburgh has not substantiated the description of the male portrait, but the two miniatures are excellent examples and greatly strengthen the representation of miniature painting in oil in the Museum. Mr. Floersheim's gift also included good specimens of the work of John Barry (an artist whose merits are not adequately appreciated)—(Plate 16*e*), John Bogle, Richard Collins, Richard Crosse (Plate 16*a*), Edward Dayes (Plate 16*b*), Henry Edridge (Plate





THE WALTZ. WATER-COLOUR DRAWING. BY E. F. BURNAY.



(a)



(b)



(c)



(d)



(e)

(a) BY R. CROSSE. (b) BY E. DAYES. (c) BY J. SCOULER. (d) BY H. EDRIDGE.  
(e) BY J. BARRY.

MINIATURES FROM THE W. A. J. FLOERSHEIM GIFT.



16d), George Engleheart, Horace Hone, S. J. Rochard, James Scouler (Plate 16c), Samuel Shelley, Luke Sullivan, and William Wood.

Among miniatures purchased was a self-portrait, dated 1662, of Joseph Werner (b. 1637, d. 1710), who was born at Bern, and became a celebrated miniaturist (Plate 17). It was bought from the funds of the R. H. Stephenson Bequest. Other examples included works by John Barry, Charles Bestland, William Bone, François Ferrière, Ozias Humphry, J. Lacon, James Leakey, Peter Paul Lens, Mrs. Mee, Isaac Oliver (a head of Christ, successively in the collections of Dr. Mead, the Duchess of Portland, and the Earl of Stamford), and R. W. Satchwell. Mrs. M. M. MacConnal Armstrong gave a small and good portrait of William Palmer by Samuel Shelley. Mr. Aymer Vallance presented two small miniatures by Nathaniel Plimer, depicting Mr. and Mrs. William Vallance of Sittingbourne. The late Mrs. Ellis of Shrewsbury bequeathed two miniatures, including a 17th-century one to which belonged a tooled case and a set of talc overlays for changing the costume: the case and overlays were presented by her executors. A similar set was referred to in the *Review of the Principal Acquisitions*, 1921, p. 49. Mr. Floersheim gave a late example of the same kind, painted about 1820. Others of the 17th century are in the Cluny Museum and the Museum at Merano.

**SILHOUETTES.** Sixteen silhouettes were added to the collection. Nine, which were purchased from the estate of the late Captain Desmond Coke, were respectively by Mrs. Beetham, Beaumont, Charles, Field, Frith, Harraden, Mrs. Lane Kelfe, Phelps, and Rosenberg. From another source a good example of Thomason's work was acquired, and Mrs. Ellis of Shrewsbury bequeathed five silhouettes, including two by Miers and three by Charles.

## LIBRARY

THE manuscripts acquired included, in the F. L. Lucas bequest, *An Estimate for Making a Gallery for the Bishop of London at Denmark House*, 10th July, 1719, signed by Sir Christopher Wren and B. Jackson. Mr. A. H. Withers gave his *Notes on the Costumes of Brittany*, 1878-1900, with photographs and other illustrations. Helen, Duchess of Northumberland, gave copies of the illustrated surveys, *Syon House, Middlesex*, 1929, and *Alnwick Castle*, 1930, containing typescript and manuscript catalogues of the furniture and works of art, supplemented by numerous photographs. Such privately produced inventories of works of art are of the greatest importance both as records and as sources for art historians; and they form a section of the Museum Library which, it is much hoped, will be enlarged by similar generous gifts from owners of country houses and private collections. It need hardly be added that the deposit of such records in the national art library is also very desirable in view of the ever present risk of damage by fire.

Among printed book accessions were the G. H. Ramsbottom bequest of works upon arms, armour, and swordsmanship (82 volumes); the F. L. Lucas bequest of miscellaneous art and illustrated books (377 volumes) which, by wish expressed in the testator's will, were selected from his library; the W. G. Gulland bequest (44 volumes upon Chinese and Japanese art), including a set of six scrolls of the Chinese imperial dynasties and a few other native works; and a gift of 90 volumes, by Lady Capel Cure.

Important catalogues of private collections were presented by Sir Joseph Duveen, Bart., Mr. Leonard Gow, Mr. A. Chester Beatty, Prof. T. Borenius, Mr. Fusajiro Abe, and Mr. Jihei Kano; their titles will be found, together with those of other notable acquisitions by gift or purchase, on pp. 60-62. Of books purchased, there may be specially mentioned the writing-book of which a page is illustrated in Plate 18, Vespasiano Amphiareo, *Un novo modo d'insegnar a scrivere et formar lettere* (Venice, 1548); Dunderdale & Co., *Desseins des pièces de fayence fabriquées à Castleford Pottery, près de Leeds*, 1796; and Edy Legrand's *Pentatoli, conte orné de 50 lithographies par l'auteur*, Paris, 1931 (2 vols.).





SELF-PORTRAIT, DATED 1662, BY THE MINIATURIST, JOSEPH WERNER.

BOUGHT FROM THE FUNDS OF THE R. H. STEPHENSON BEQUEST.

A a b b c c d d e e f f g g h h i i k k l l m m n n o o p p q q r r s s t t u u x x y y z z & c.

Sereniss<sup>mo</sup> Principe hoggi il R<sup>mo</sup> et Illustriss<sup>mo</sup> Cardinal di Lorena mi ha introduto in cam<sup>ra</sup>  
di sua M<sup>te</sup> Christianissimay, e ho esposto à quella quanto haueuo in mandatis da  
V. Sublimità la quale mi ha ualuto con allegria facciai, e di poi molte parole si ha risolte  
in quanto V. Celsitudine potrà uedere per la lra<sup>re</sup> Ziffra la contra Ziffra della q<sup>le</sup>  
è apresso il Segretario nouello, usato dalla presentia del R<sup>mo</sup> Christianiss<sup>mo</sup>. ho ren<sup>to</sup>  
gratiato a Bai sua R<sup>ma</sup>. et Illus<sup>ma</sup>. Signoria della introductione con parole à ciò ac<sup>co</sup>  
commodate. Ne altro per horà V. Serenità mi racomando & offero & c.

D. n. s. Fideliss. Ser. Frate Vespasiano Amphiarco.



Miss Madeleine Kohn presented a copy of F. Jammes, *Pommes d'anis*, Paris, 1923, bound by herself.

The Photograph Collection during the year under review received further loans of negatives from Captain C. P. R. Cave, F.S.A., from which 264 prints were made of roof bosses at Ely, Lincoln, Norwich, and Sherborne. Printing from negatives of the Peatling Bequest was completed to the number of 623. A comprehensive collection of 259 English windmills was supplied by Messrs. H. Dixon from negatives lent by Mr. Rex Wailes. Other important acquisitions were photographs of the heraldic bosses in the cloisters of Canterbury Cathedral from Mr. R. Griffin, F.S.A.; of objects in the Persian Art Exhibition; of Tuscan art and sculpture from Messrs. Alinari; and of West Country architecture, choir stalls and bench-ends from Mr. B. C. Clayton. Presentations or bequests were made by the Hon. F. M. Talbot, Mr. F. L. Lucas, Messrs. Knoedler, Mr. F. Fry, and Mrs. Selwyn Image. A list will be found on p. 61.



Fig. 7 (see p. 7).

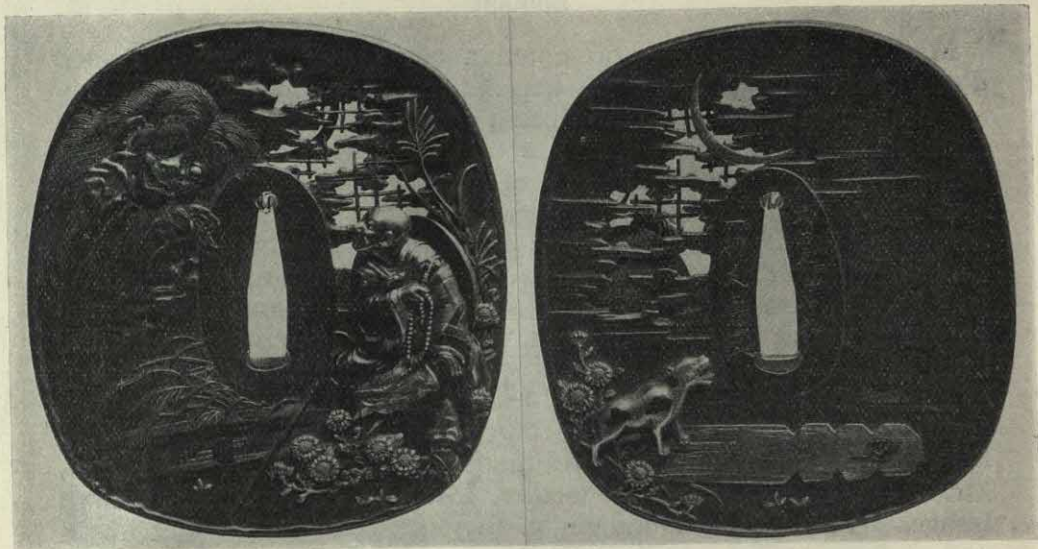


Fig. 8.

## DEPARTMENT OF METALWORK

**T**HE HOWARD GRACE CUP. The nation is indebted to the magnificent generosity of Lord Wakefield for the gift, through the National Art-Collections Fund, of the Howard Grace Cup, a piece of capital importance in the history of English silversmiths' work (see *Frontispiece*). Consisting of a "font-shaped" cup and cover of ivory, mounted in silver-gilt set with pearls and garnets, it stands just a foot high and is surmounted by a statuette of St. George and the Dragon, itself a little masterpiece.

The Howard Cup is almost the sole surviving piece of English mediæval or Renaissance domestic silver set with gems, and it is additionally important as being the earliest example of its kind to show classical motives in its decoration; it bears the London hall-mark for 1525-6, thus antedating by eight years the beautiful tazza from Arlington Church, Devon, at present exhibited on loan in the Museum. The inscriptions VINVM TVVM BIBE CVM GAVDIO and ESTOTE SOBRII, on the mounts of cup and cover respectively, are injunctions to temperance such as are found on other secular drinking cups of the period. The



device of a mitre flanked by the initials T B and two pomegranates has been used to support the tradition that the ivory portion is the "St. Thomas' Cup" bequeathed by Sir Edward Howard, Lord Admiral, in 1513, to Catherine of Aragon, whose piety may have led to the addition of the rich mountings. Jackson, however, rejects all connection with Becket and regards the mitre as the crest of the Berkeley family, and the initials as those either of Thomas, 15th Lord Berkeley, who fought at Flodden, or of his son and successor of the same name.<sup>1</sup> The ownership of the cup cannot be traced beyond Charles, 11th Duke of Norfolk, who presented it, early last century, to Mr. Howard of Corby, by whose descendants it was sold back to the late Duke.

**THE KIMPTON CUP.** The Kimpton Cup was one of the more important loans to the Exhibition of English Mediæval Art last year, and its purchase provides a new type for the collections and one which admirably combines beauty of form with restraint in decoration. This silver-gilt cup (Plate 19) bears no marks, but should most probably be dated about 1480. Although originally intended for secular use, it had long served as a Communion Cup at Kimpton Church, Hants., to which it already belonged in the 16th century.

**A STEEPLE SALT.** A notable deficiency in the collection of English 17th-century silver has at last been remedied by Mrs. Hornsby-Drake's bequest of a rare "steeple salt," which came to her family through a marriage in 1706 (Plate 20). Of silver-gilt, it stands some sixteen inches high and bears the maker's mark G B with the London hall-mark for 1614-15. It is interesting to note that both these marks appear on a very similar salt belonging to the Innholders' Company.

**A VENETIAN SILVER BOWL.** The collection of foreign silver has been augmented by the purchase of a handsome bowl, ten inches in diameter, supported on three lion feet. The side is spirally fluted, and the gilt centre is embossed with conventional foliage clearly imitative of textile design. In the middle is a small medallion engraved with a boar, and no doubt formerly enriched with translucent enamel. The bowl is probably Venetian work of about 1500, and was acquired in the South of Ireland some seventy years ago.

<sup>1</sup>C. J. Jackson, *History of English Plate*, I, 162.



**THE CANNING JEWEL.** To the great generosity of an American friend of the Museum the nation owes the possession of what is probably the finest example of a Renaissance jewel in this country. The Canning Jewel is composed of a misshapen ("baroque") pearl of unusual size, which forms the powerful torso of a merman holding a shield and brandishing a jaw-bone, the rest of the design being executed in richly enamelled gold set with diamonds, rubies, and pearls. Dating from the latter part of the 16th century, this jewel is traditionally supposed to have been sent by a Grand Duke of Tuscany to one of the Mogul Emperors. After the capture of Delhi in 1857, it was purchased by Earl Canning, first Viceroy of India, on whose death it was bought by his brother-in-law, the first Marquess of Clanricarde. In 1917 it came into the possession of the present Earl of Harewood, who inherited it from his great-uncle, the second Marquess (Plate 22a).

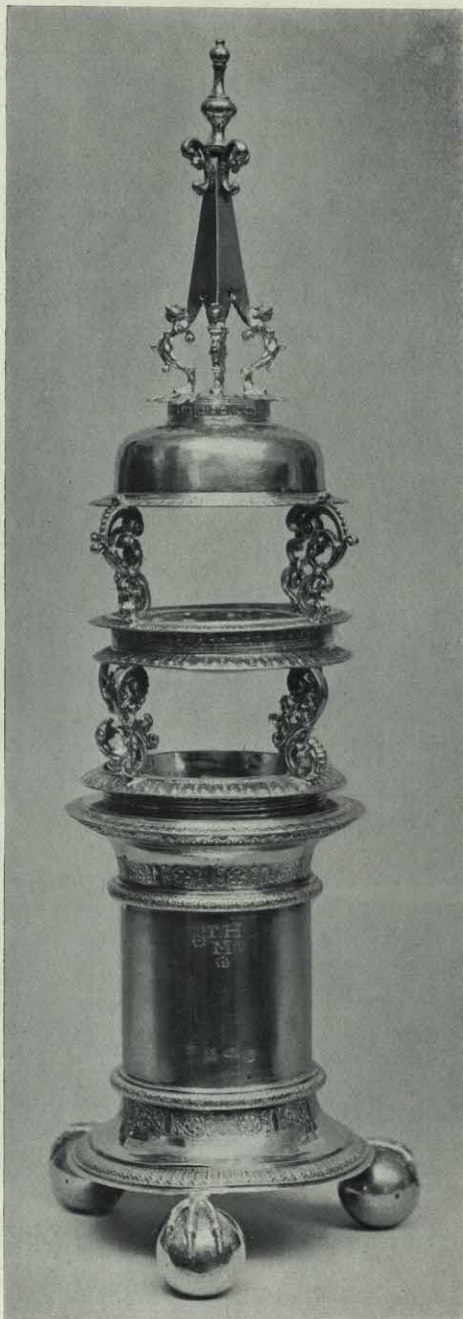
**AN HISTORIC TABLE-CLOCK.** With the aid of a contribution from Mr. Edmund J. Phillips, a table-clock of quite unusual interest was acquired for the collection (Plate 21). It is of gilt brass, finely engraved, the pierced domed top set with a small silver dial decorated with brightly coloured flowers in translucent enamel, whilst the sides are set with oval silver plaques engraved with figures of the Evangelists. Though its decorative qualities won it a place in the celebrated Soltikoff Collection, its historic significance remained unrealised until this year. A small brass plate had been fixed over the latter half of the signature of the maker, David Ramsay, King's Clockmaker to James I, first Warden of the Clockmakers' Company, and made famous by Scott in his *Fortunes of Nigel*. More strangely still, no attention seems to have been devoted to the satirical cartoon engraved on the bottom (see illustration), in which James I, assisted by Henri IV and Henry, Prince of Wales, is seen holding the Pope's nose to a grindstone turned by two English bishops, whilst a cardinal and three friars watch the proceedings with woeful anticipation. The allusion is probably to the anti-Catholic agitation which followed the discovery of the Gunpowder Plot of 1605, so that the clock can safely be dated between that year and 1610, when the French king was assassinated.

**EUROPEAN ARMS AND ARMOUR.** Towards the end of the year a large and important collection was received as a bequest from the late Mr. G. H. Ramsbottom, and a fuller notice of this will appear in next year's *Annual Review*.





THE KIMPTON CUP. ENGLISH; ABOUT 1480.



SILVER-GILT STEEPLE SALT. LONDON; 1614-15.  
BEQUEATHED BY MRS. HORNSBY-DRAKE.



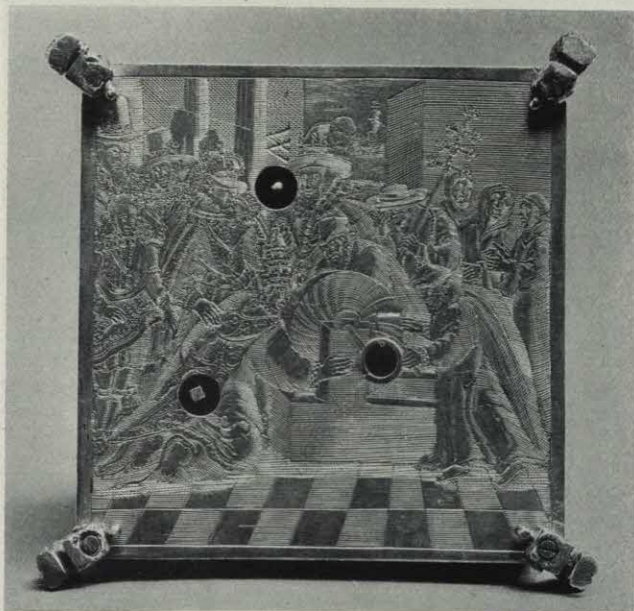
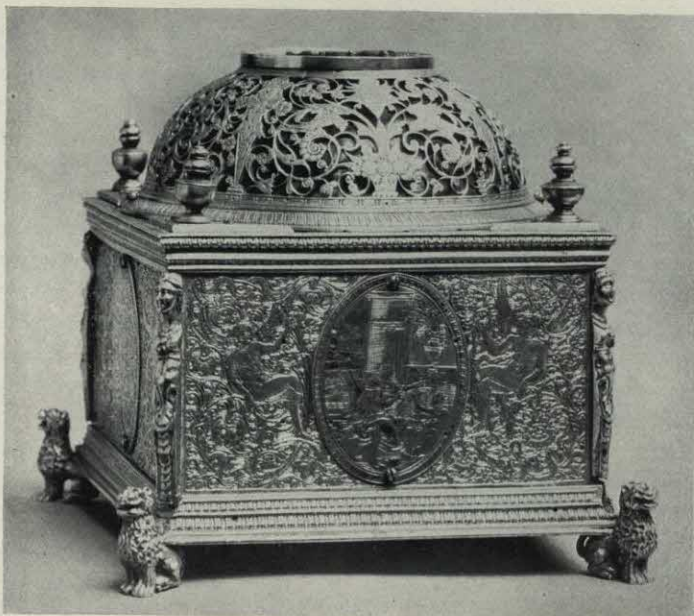
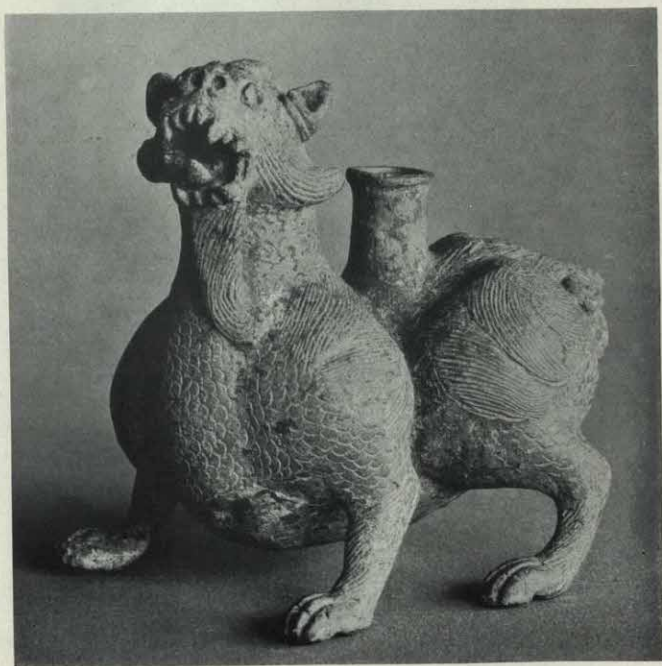


TABLE-CLOCK BY DAVID RAMSEY. ENGLISH; ABOUT 1605-10.  
PURCHASED WITH THE AID OF A CONTRIBUTION FROM MR. E. J. PHILLIPS.



(a)



(b)

- (a) THE CANNING JEWEL. ITALIAN; LATE 16TH CENTURY.  
GIVEN BY AN AMERICAN FRIEND OF THE MUSEUM.
- (b) A MONSTER, IN BRONZE. CHINESE; T'ANG DYNASTY.



**JAPANESE SWORD-FURNITURE.** A noteworthy and most generous gift was received from Dr. W. L. Hildburgh of over 2,800 examples of Japanese sword-furniture, acquired by him in various cities and towns of Japan in the early years of the century. The existing Museum series, for the most part laboriously assembled during the last two decades, is thus, at one stroke, more than doubled in numbers by a reinforcement fully its equal in point of quality and comprehensiveness, and takes rank as a collection unsurpassed beyond the shores of Japan itself. The Hildburgh gift is especially rich in examples of the smaller mounts, such as *menuki* and *fuchi-kashira* (for the centre and ends of the hilt), of which, for various reasons, comparatively few had hitherto been acquired. But the larger pieces, such as guards (*tsuba*) and *kodzuka*, are amply represented in the new contingent and include a welcome number of really fine and attractive specimens. Among such riches it is difficult to pick and choose for the purposes of illustration, but one outstanding example of technique is shown here which should make an instant appeal to everyone with an eye for form, colour, and exquisite finish (fig. 8). The design is based on a well-known drawing in the *Hokusai Mangwa*, and represents the priest Yūten-shōnin exorcising the ghost of the jealous wife Kasane. Purists would no doubt regard it as absurdly unsuited for the guard of a sword, but as a specimen of fine metalwork it would be hard to come by its equal of any other age or nationality.



Fig. 9.

## DEPARTMENT OF TEXTILES

**M**AUDSLAY BEQUEST. Mr. A. P. Maudslay, the pioneer of Central American archæology, during his journeys in Mexico and Guatemala, also noted and collected the modern woven and embroidered fabrics then in local use. Several of the Guatemalan textiles (fig. 9) are illustrated in his book, *Glimpses of Guatemala*. These, together with a splendid series of Mexican samplers and serapes, and many other interesting weavings and embroideries, he bequeathed to the Museum, and it thus, thanks to his fore-thought, possesses a small but choice collection of these Central American textiles which it would now be difficult to bring together.

**COSTUMES.** The most important addition to the collection is a man's coat of cream-coloured satin richly embroidered with bright coloured silks and silver thread. It was made for the wedding, in 1745, of William Morshead, of Carthuther, near Liskeard, Cornwall. It is in almost perfect condition and has a low collar and large cuffs, two features which are rarely found associated (Plate 23*b*).



Among accessories of costume, a rare and valuable acquisition<sup>1</sup> is a pair of gloves with tapestry-woven gauntlets in silk, gold, and silver thread (Plate 23a). The gloves are of soft kid and the gauntlets, each of which has six tabs, are padded with cardboard and lined with pink silk. The tapestry shows a characteristically English design of birds, peacocks, owls, parrots, etc., set against a background of flowering plants. The gloves from their cut, and the tapestry from its style, date from the first quarter of the 17th century, and the tapestry was most probably woven by one of the Sheldon weavers.

**ENGLISH EMBROIDERIES.** To embroideries, which date from the turn of the 16th and 17th centuries, a small pillow-case was added. This had once been larger—a long cushion—but had been reduced in size at some later date. It is of linen, charmingly embroidered in silk and gold thread, with an exquisite pattern of scrolling stems bearing pansies. It was lined with three fragments of printed linen, which display a repeating pattern of composite plant forms with a great variety of animals, birds, and insects. From its style it would appear to date from the second quarter of the 17th century.

Mr. L. Collins presented a bed curtain of mid-17th-century style of cotton and linen heavily embroidered with an intricate acanthus-like design in monochrome greenish-blue wool.

Miss Agnes S. Fox presented two interesting 18th-century samplers. One, signed by Ann Clowser and dated 1723, has the Lord's Prayer and the Creed in a central medallion against a field of floral design, all within a border of flame-work. The other, signed by Mary Norton but undated, is an excellent specimen of an English darning sampler. In the centre is a basket of flowers, surrounded by crosses with the usual darning designs, and the whole is enclosed by a floral border. Another 18th-century embroidery, dating perhaps from the reign of George I, is a quilted bed-spread. It is embroidered in polychrome silks with a delightful border of floral sprays. In the centre is a flying bird with a wreath of flowers, and there is a flower in each angle.

**LACE.** Mrs. Arbib bequeathed a triangular shawl of Brussels needle-point and pillow lace appliqué, dating from about mid-19th century. It is of fine quality, with elaborate pattern composed of flowers of all kinds, and is particularly delicate and graceful.

<sup>1</sup>Only one other pair with tapestry-woven gauntlets is published; see *Bulletin of the Metropolitan Museum of Art*, xxiv, p. 47, fig. 3.



ENGLISH PRINTED FABRICS. Miss Mary Davies presented an interesting engraved map of England and Wales, printed on satin, with indications of the distances in miles between the principal market towns. The map was published by William Berry, of Charing Cross, and the dedication to James II dates it between 1685-88. Mr. Heawood, of the Royal Geographical Society, has identified it as a copy of the map made in the reign of Charles II by John Adams, a barrister of the Inner Temple, and an ardent cartographer. He was the author of the *Index Villaris*, published in 1680, and in the preface he mentions an earlier and much larger map compiled on a similar plan: "I set down all the markets within an hundred miles [of Aberdovey], and entered the distance between them in Figures: and shortly after . . . I made a Draught of all England and Wales in like manner . . . which . . . I engraved upon Copper Plates and finished a large Map of England, in Trinity Term, 1677, with computed and measured miles entered in Figures." This map was six feet square, and cost two guineas.

There were over a dozen re-issues or new editions of the smaller map, and one at least, dedicated by Philip Lea to William III, of the larger. The original dedication of the smaller to Charles II was subsequently addressed in turn to James II, William III (or William and Mary) and Anne, after which it dropped out. The final appearance of the map seems to have been as late as 1794.<sup>1</sup>

TAPESTRIES. During the year the collection of tapestries was enriched by no fewer than eleven panels, of which ten were bequeathed to the Museum. Six of these tapestries, one English and five Flemish, were given to the Museum under the Will of Miss Randell in memory of her sister, Mrs. Garrison. The English tapestry (Plate 24*b*) was formerly in the Marquess of Cholmondeley's collection, and is a splendid example of the work of Thomas Poyntz, whose signature it bears, together with the City of London shield.<sup>2</sup> It was probably woven by him at Hatton Garden in the fourth quarter of the 17th century. In it are represented the occupations of two months, November and December, separated by a slender column. On the left, November is typified by flax retting, and on the right, December by pig killing. The subjects are rendered in a somewhat archaic style, no doubt intended to recall that of the famous "Lucas" months. A rich floral border runs along the sides and top, but, according to a fashion found in English tapestries, not along the bottom of the

<sup>1</sup>E. Heawood, *John Adams and his map of England*, in the *Geographical Journal*, Jan. 1932.

<sup>2</sup>H. C. Marillier, *English tapestries of the eighteenth century*, p. 69, Plate 23*b*.





(a)



(b)

(a) TAPESTRY WOVEN GAUNTLET OF GLOVE. ENGLISH; EARLY 17TH CENTURY.

(b) LOWER PART OF MAN'S EMBROIDERED COAT. ENGLISH; 1745.



(a)



(b)

(a) SPRING. TAPESTRY PANEL. BRUSSELS; EARLY 18TH CENTURY. (b) NOVEMBER AND DECEMBER. TAPESTRY PANEL BY T. POYNTZ. ENGLISH; LATE 17TH CENTURY.

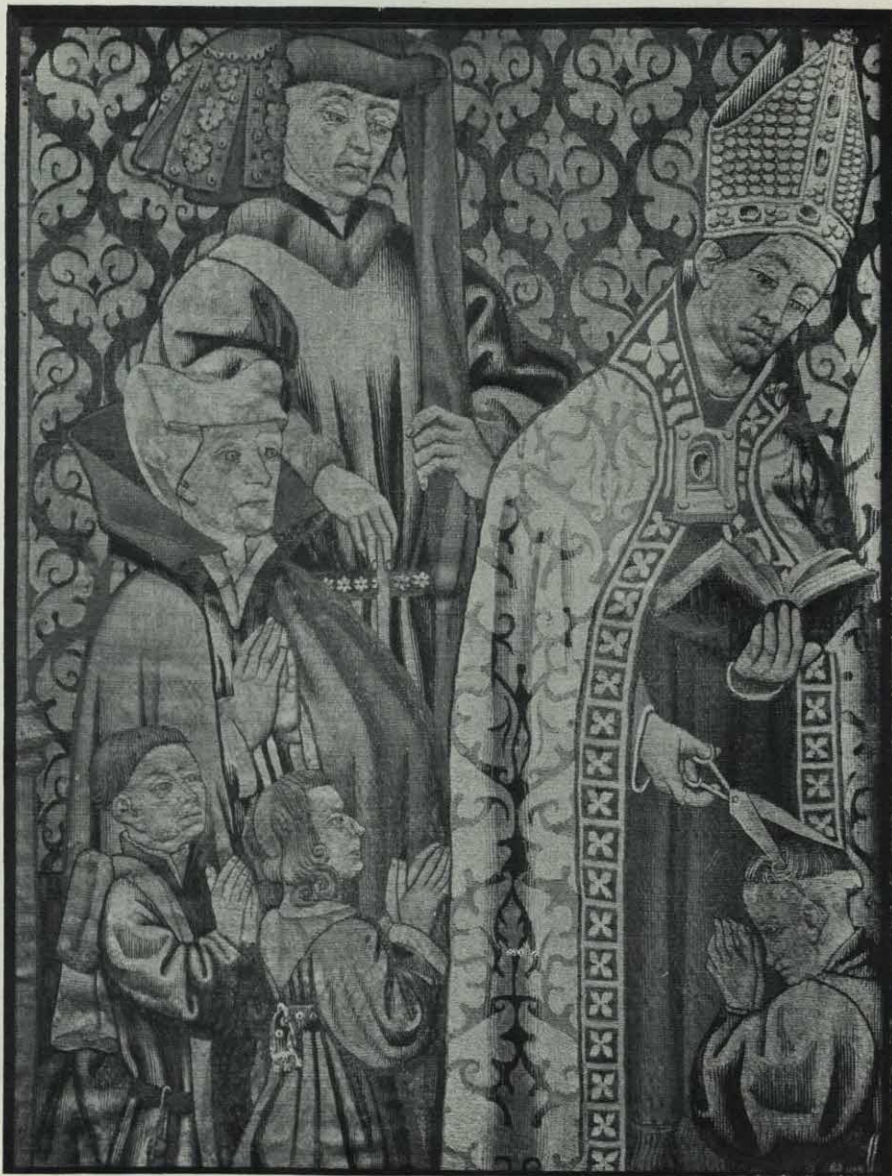
BEQUEATHED BY MISS RANDELL.





TAPESTRY PANEL BY R. DE LA PLANCHE. PARIS; EARLY 17TH CENTURY.

ALFRED WILLIAMS HEARN BEQUEST.



CONFIRMATION AND TONSURE. TAPESTRY PANEL. FLEMISH; MIDDLE OF THE  
15TH CENTURY.

BOUGHT OUT OF THE FUNDS OF THE MURRAY BEQUEST.



panel. The fine colour and condition of the panel, as well as the colouring and the drawing of the subjects, make this a valuable addition to the English tapestries of the Museum, where the work of Poyntz was not previously represented.

The five Flemish tapestries of Miss Randell's bequest represent Five Seasons, Spring (Plate 24*a*), Early Summer, Late Summer, Autumn and Winter, woven after designs by L. van Schoor. They are undoubtedly of Brussels workmanship of the early 18th century,<sup>1</sup> but as there are no borders the name of the weaver is not preserved. The designs are of a charming landscape type, rich in flowers, fruits, and foliage, except naturally in the case of Winter, where the subject is a well-furnished and comfortable interior by a fire-side, while through the window is a glimpse of a skating scene. The tapestries are of high quality and of great decorative beauty from the richness of their colour and designs.

The Alfred Williams Hearn Bequest to the Museum included two fine tapestries. One is a landscape subject, a quiet pool in a forest glade haunted by water birds, after a cartoon by Simon Vouet (Plate 25). It was woven at Paris in the first quarter of the 17th century by Raphael de la Planche, whose signature it bears.<sup>2</sup> Characteristic of the school and of the period are the broad borders, designed with strap work and flowers and fruits among which amorini are playing.

The other tapestry is a large grotesque panel of the later 16th century of uncertain provenance. In the main grotesque framework are mermaids and river gods, figures of Faith (?) and swags of fruit and flowers. In the middle of the field are two medallions with elaborate borders depicting two of the Vices: Vanity and Avarice. By the lower selvedge is a small heart-shaped mark in pale pink. A similar, but smaller, tapestry with only one medallion of a Vice, in this case Pride, belongs to the Marquess of Northampton.<sup>3</sup> It also has the same heart-shaped mark and has been claimed as English work of the Sheldon school, an attribution which can now be safely discarded. The borders with trophies of arms, and the general style of the two tapestries, recall Oudenarde work, but the heart-shaped mark is unknown at Oudenarde, and there are definite suggestions of other

<sup>1</sup>A set of four Seasons after Van Schoor was still among the effects of P. van den Hecke in 1752, but they seem to have been woven mostly by J. F. van den Hecke (Göbel, *Wandteppiche* I, p. 363). Several sets, more or less complete, or single panels are known, some with variant designs. Lord Somers has a set of four, and there was another set of four at Narva (*Les Trésors d'Art en Russie*, Volume vii, Plates 37, 38, 49, 61).

<sup>2</sup>See Fénaillé, *Tapisseries des Gobelins*, I, p. 353 ff. and pl. opp. p. 354.

<sup>3</sup>Walpole Society, *Annual* xiv, p. 39, Plate xxxii; *Archæologia* lxxviii, p. 305 (5).



influence. So they may have been woven somewhere in Holland or North-Western Germany, whither many Protestant Oudenarde workers migrated during the religious wars in Flanders towards the close of the 16th century.

Two other panels, also probably Dutch work, were bequeathed by Mr. C. St. George Littledale, who acquired them in Poland some years ago. They are long, narrow panels, divided by columns into nine separate scenes typifying the activities of man under the protection of each planet, the Sun and Moon, Air, and Time. One panel now has five scenes and the other four. The latter is complete, but in the former the last scene on the right has clearly been added. From this evidence, and from the fragments of borders sewn into the lower border of the same panel, it seems that the set originally consisted of four panels of four scenes each, though one cannot now conjecture what the missing subjects may have been. The various scenes are drawn with great attention to detail in a spirited manner, and the human figures, foliage, and other accessories recall the style of the Delft tapestries woven by Spierinx about 1600. In "Air" the figure of Mercury on the right bears a slate with the date 1591, which agrees well with the style of these two panels. In the borders is a star, presumably the mark of the city where they were woven. Stars occur in the arms of two Dutch cities, Gouda and Haarlem, in both of which tapestries were woven. These panels may, therefore, have been made in one of these cities. The architecture of the buildings in some scenes, notably in "Time," is distinctly Dutch in character.

Under the bequest of Captain H. B. Murray was acquired a 15th-century tapestry (Plate 26), which represents Confirmation and Tonsure, one of a series of the Seven Sacraments.<sup>1</sup> It is one of a series of fourteen original scenes which represented the Sacraments as celebrated in the 15th century, and their Biblical origins, a kind of *Concordantia Veteris et Novi Testamenti*. Five other fragments of the tapestry belong to the Metropolitan Museum, New York,<sup>2</sup> but some of them have been reversed. They include the Biblical counterpart to this panel, showing Jacob blessing two children, and an inscription which sets the identification of the subjects beyond any doubt. The Murray piece, which has been repaired, shows the fine, simple style of the mid-15th century, a period hitherto unrepresented in the

<sup>1</sup>Victoria and Albert Museum, Franco-British Textile Exhibition, 1921, *Catalogue de luxe* No. 61, Plate xxiv.

<sup>2</sup>Hunter, *Practical Book of Tapestry*, p. 46 ff., Plates iv, a, b, c; *Burlington Magazine* xii, p. 185, ff., Plates i-iii.



Museum's collection. The tapestries are said to have hung for many years in the Chapel of Ferdinand and Isabella at Granada, but being in bad repair were sold in 1871. They came into the possession of the painter Fortuny, and were sold among his effects in Paris in 1875. Hunter wishes to identify them with the History of the Sacraments bought at Bruges in 1440 by Philip the Good, Duke of Burgundy, to decorate the apartment of his son, Charles the Bold.

**EUROPEAN WOVEN FABRICS.** In this group the outstanding acquisition is a magnificent panel of French silk, woven at Lyons after a design by Philippe de Lasalle. It is brocaded with a repeating pattern of wreaths of ears of wheat and cornflowers, and a covey of three partridges in a wheat-field with poppies and cornflowers arranged alternately against a fancy repp ground of rose-coloured silk.<sup>1</sup> This panel came from a château in Russia, and so was possibly woven specially for that country. Just after 1770 the weavers of Lyons, like the Wedgwood firm in England, were busily occupied in fulfilling orders received from Catherine the Great, and prominent Russian nobles and members of her court. So this silk, though in Louis XVI style, may actually have been woven before the beginning of the reign of that King.

<sup>1</sup>See H. d'Hennezel, *Pour comprendre les Tissus d'art*, p. 144, fig. 210; *id.*, *Cat. des principales pièces exposées* (Musée des Tissus, Lyon), Nos. 305, 309.



Fig. 10 (see p. 50).



Fig. 11.

## DEPARTMENT OF WOODWORK

IN the Department of Woodwork the year was memorable for the acquisition of the "Great Bed of Ware," which was purchased for the Museum with the aid of a generous grant from the National Art-Collections Fund (Plate 27). This splendid oak bedstead, perhaps the most famous piece of English furniture in existence, dates from early in Elizabeth's reign, and for over three hundred years has been an object of wonder and speculation.

Shakespeare's reference in *Twelfth Night* to "a sheet big enough for the Bed of Ware in England" shows how soon its fame became proverbial, while an allusion in Ben Jonson's *Silent Woman* (1609) indicates that it was already a familiar jest on the stage. A century later, Sir Henry Chauncy, the county historian of Hertfordshire, speaks of the "curious traveller" fascinated by its unusual size, and relates that on one occasion "six citizens and their wives came from London" and for a "frolick" were all accommodated within the Great Bed. At that time it had long been in the Crown Inn at Ware, but was, perhaps,



at first intended for more dignified surroundings. The theory that it was removed from some large house in the district perhaps gains some support from Paul Hentzner's account of several beds of almost the same dimensions (*i.e.*, about 11 ft. in length and width), which were shown to him at Windsor Castle in 1578.

The bed is of monumental design and richly carved with foliage, terminal figures, and geometrical ornament. The canopy still retains traces of painted decoration, while in the back are two panels of marquetry representing Tudor buildings with swans on ornamental water in the foreground. The bed has undergone rough usage at various periods, innumerable impressions in red wax from fob seals, with names and dates carved on the posts, commemorating the visits of "curious travellers" from about the middle of the 17th century. The original cornice has been replaced in comparatively recent times, and the posts have been reduced in height, probably to enable the bed to stand within a low room. In 1764 it was removed from the Crown Inn at Ware to the "Saracen's Head" in the same town, and prior to its acquisition for the Museum had stood in a building attached to Rye House, Hoddesdon, for about fifty years.

A "Nonsuch Chest," of exceptional size and in a remarkable state of preservation, was bequeathed to the Museum by the late Sir Aston Webb, President of the Royal Academy (fig. 11). It is inlaid in various coloured woods with the usual lantern-topped towers, turrets, and dormer windows, surrounded by elaborate checker-work borders. This particular style of decoration is said to represent a conventional rendering of the celebrated Palace of Nonsuch, near Cheam in Surrey, built by Henry VIII in 1537, and there is certainly a striking resemblance between the inlaid architectural details found on chests of this type and the design of the palace as shown in contemporary illustrations. Of these, the best known is the large view engraved by the younger Hoefnagle for Braun's *Cities* in 1582. The palace was regarded as among the wonders of the age, and for its decoration foreign craftsmen of various nationalities were engaged. After the Restoration it was granted by Charles II to Barbara Palmer, Duchess of Cleveland, and demolished by her orders in 1670. These Nonsuch chests may well represent the work of an alien school of craftsmen domiciled in England. They display strong foreign characteristics, and are usually fitted with metal hinges of a type much used on the Continent.

A group of oak furniture, dating from the first half of the 17th century, was given by Mrs. C. E. Allen from the collection formed by



her late husband. Among the most interesting of these pieces is a pentagonal-shaped table, and a turned chair of a type which Horace Walpole zealously collected for Strawberry Hill, in the mistaken belief that they were specimens of the "true Gothic." Mrs. Allen also gave a leather-covered trunk decorated with floral designs in brass nails and dated 1666.

Of the same period is a frame enclosing a mirror, presented by Miss E. M. Hildyard. It is vigorously carved with a symmetrical design of scrolls and foliage, and at the top supported by winged cherubs is a shield bearing the Hildyard arms (az., three mullets or).

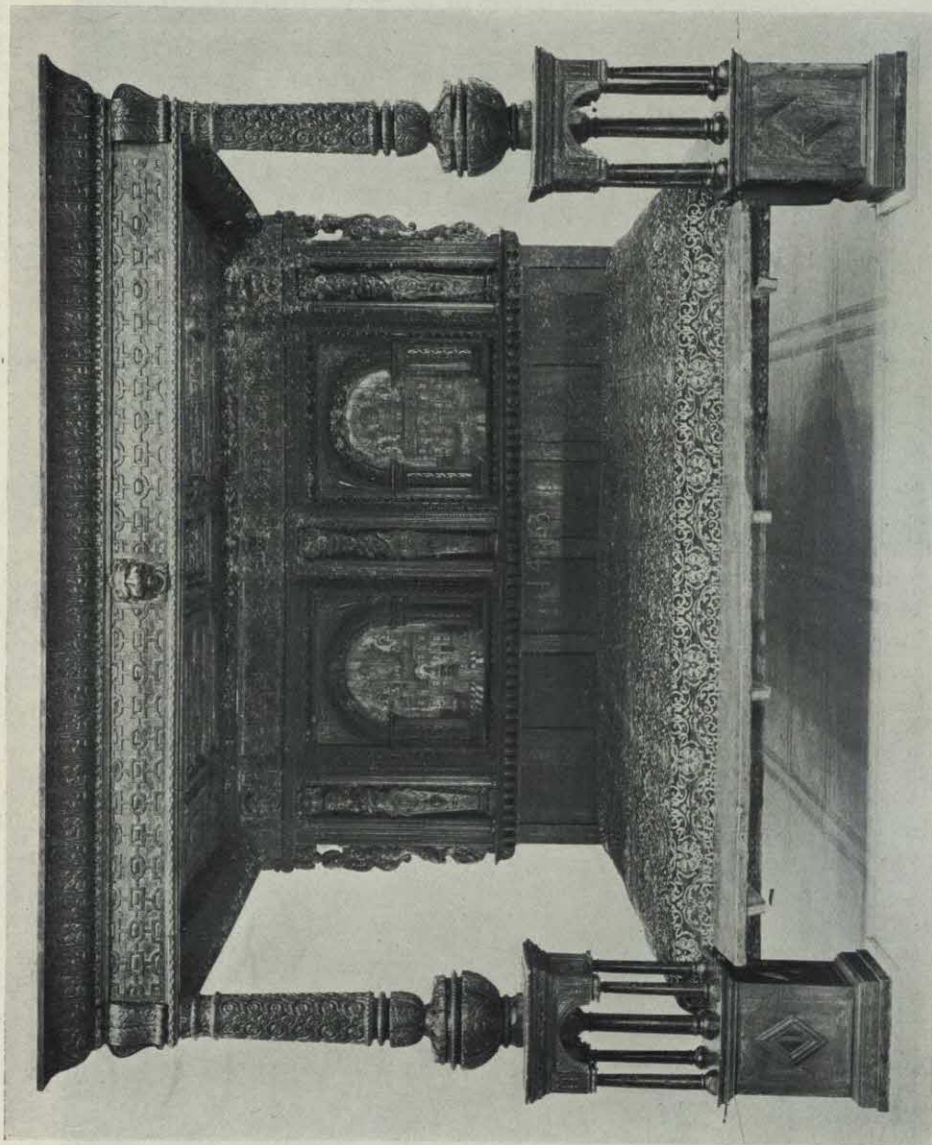
The gilt furniture which figured so prominently in Early Georgian State rooms is still poorly represented in the Museum, and a fine gesso chair was therefore a welcome acquisition (Plate 28*a*). The scrolled cabriole legs are carved with delicate arabesque ornament, while the upholstered seat and both sides of the back are covered with cut velvet of English manufacture, bold in design and most harmonious in colour.

In panelled rooms of the Early Georgian period pictures were often enclosed within a carved overmantel of architectural design, the two stages in this "continued" type of chimney piece forming a balanced composition. A carved pinewood overmantel (Plate 29), given by Miss W. L. Boys Smith, was made about 1730 for the library at Sandford Park, near Oxford, to contain a family portrait of earlier date, which had been removed from the Manor House in the same parish. The picture represents Frances, fifth daughter of Sir William Kingsmill (b. 1526, d. 1592), who married John Croker of Barton in 1581, while the overmantel into which it is framed is a characteristic specimen of Georgian design.

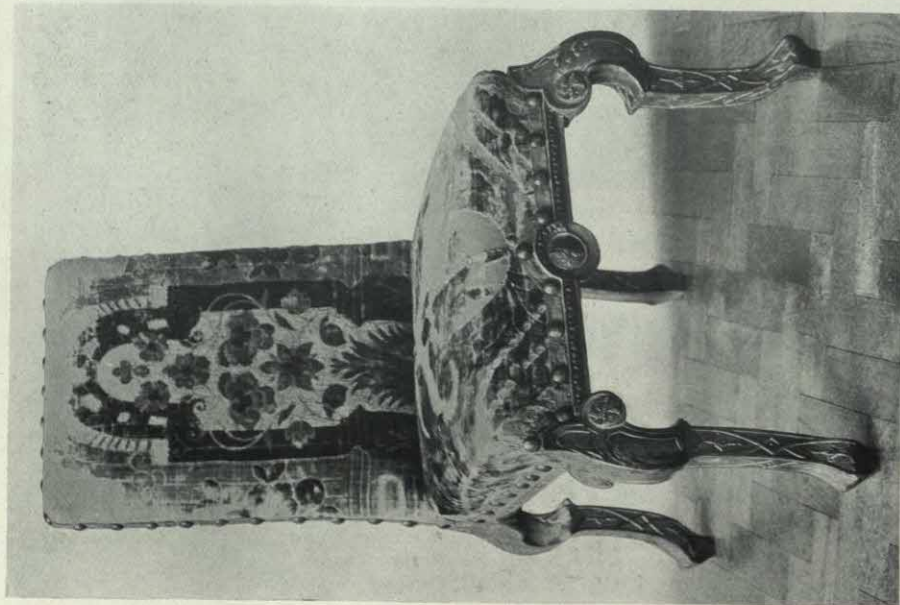
An organ case (Plate 30), bequeathed to the Museum by the late Mr. J. M. Courage, is of exceptional importance because it reproduces, with slight modifications, a design in Thomas Chippendale's "Director" (Plate cv, 3rd edition, 1762). Though the maker discarded some impossible floral sprays, for most of the ornament he followed the pattern with remarkable fidelity, and the carving is worthy of the best craftsmanship of the age. This case was removed some years ago from Polebarn House, Wiltshire, where it enclosed one of the chamber organs which were made both for churches and domestic use at this period.

Lady Waterlow's bequest of a mahogany armchair added another interesting model to the collection of chairs produced by makers



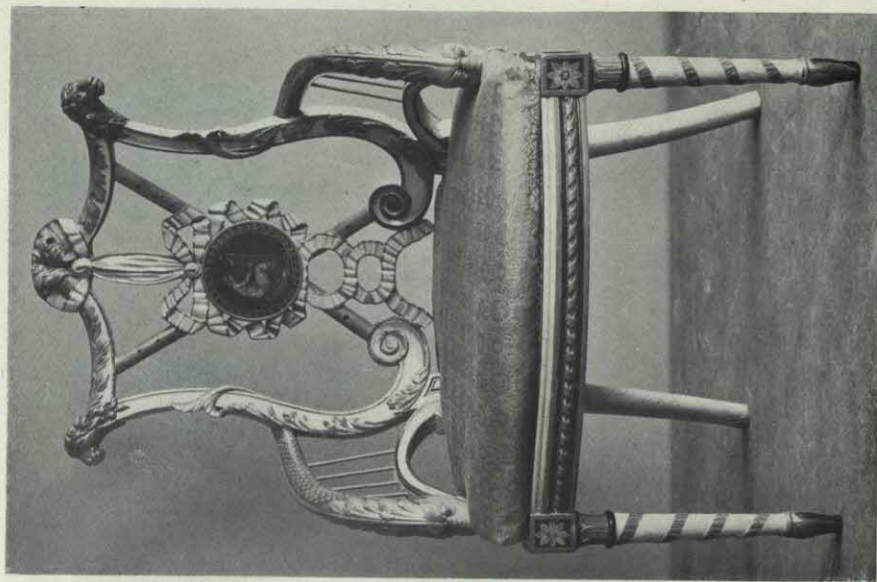


THE GREAT BED OF WARE. ENGLISH; LATE 16TH CENTURY.  
BOUGHT WITH THE AID OF A GRANT FROM THE NATIONAL ART-COLLECTIONS FUND.



(a)

(a) GESSO CHAIR COVERED WITH VELVET. ENGLISH; ABOUT 1715.



(b)

(b) PAINTED ARM-CHAIR. ENGLISH; LATE 18TH CENTURY.





CARVED OVERMANTEL (WITH PORTRAIT OF EARLIER DATE).

ENGLISH; ABOUT 1730.

GIVEN BY MISS W. L. BOYS SMITH.



MAHOGANY ORGAN CASE FROM A DESIGN IN CHIPPENDALE'S *Director*.  
ENGLISH; ABOUT 1760.

BEQUEATHED BY MR. J. M. COURAGE.



contemporary with Chippendale. Though traces of rococo influence may be detected in the decoration, the chair is probably not much later than 1745.

About the middle of the 18th century exotic influences became prominent in English furniture, and the art of lacquering was again revived as part of what Mrs. Montagu in 1749 calls "the barbarous gaudy *gout* of the Chinese." A commode purchased during the year is an attractive example of the lacquer work of this period, hitherto almost unrepresented in the Museum. It is of graceful outline, with a carved front enclosed by doors and narrow cabriole shaped corners mounted in ormolu. The commode is decorated with landscapes and floral ornament in gold on a black ground.

In the last quarter of the 18th century a quantity of light and graceful furniture was produced, japanned or painted in colour on beech or some other soft wood. Hepplewhite, in his *Cabinet-Makers' Guide* (1788), calls this method of finishing "a new and very elegant fashion which has arisen in these last few years"; while Sheraton illustrated "a variety of ornaments" particularly adapted for chair-makers, and devoted considerable space to the various methods of painting. A settee purchased by the Museum is a particularly attractive example of this style, the top rail of the caned back being painted with floral ornament of the kind recommended by Sheraton. A pair of painted armchairs, which were also purchased during the year, are important examples of the taste for symbolism in design which is characteristic of the last years of the 18th century (Plate 28*b*). The backs are lyre-shaped, and behind the medallions, painted in grisaille with female figures symbolic of music, are diagonal bars pierced to represent flutes. The arms are carved with dolphins, their scaly bodies being realistically painted; while the spaces below are filled with slender rods intended to suggest harp strings. These very exceptional chairs formed part of the furniture of Woodhall Park, Hertfordshire, a house built by the well-known architect Thomas Leverton in 1778.

In the course of the year several characteristic examples of the so-called Regency style were purchased for the collection, which now includes a representative group of early 19th-century furniture. A satinwood *escritoire* with silver mounts bears an inscription recording that it was presented by Princess Mary, daughter of George III, to Helena Perceval on her marriage in 1816 (Plate 31). On one side is a drawer fitted with a variety of artists' materials and containing ivory palettes and brushes for miniature painting. An armchair of stained

wood, with caned back and seat, is one of the many painstaking attempts made at this period to reproduce types of furniture familiar in the ancient world. In the design of the front legs there is evidence of the Egyptian influence which became widespread in England about the time of Nelson's victory at the Nile.

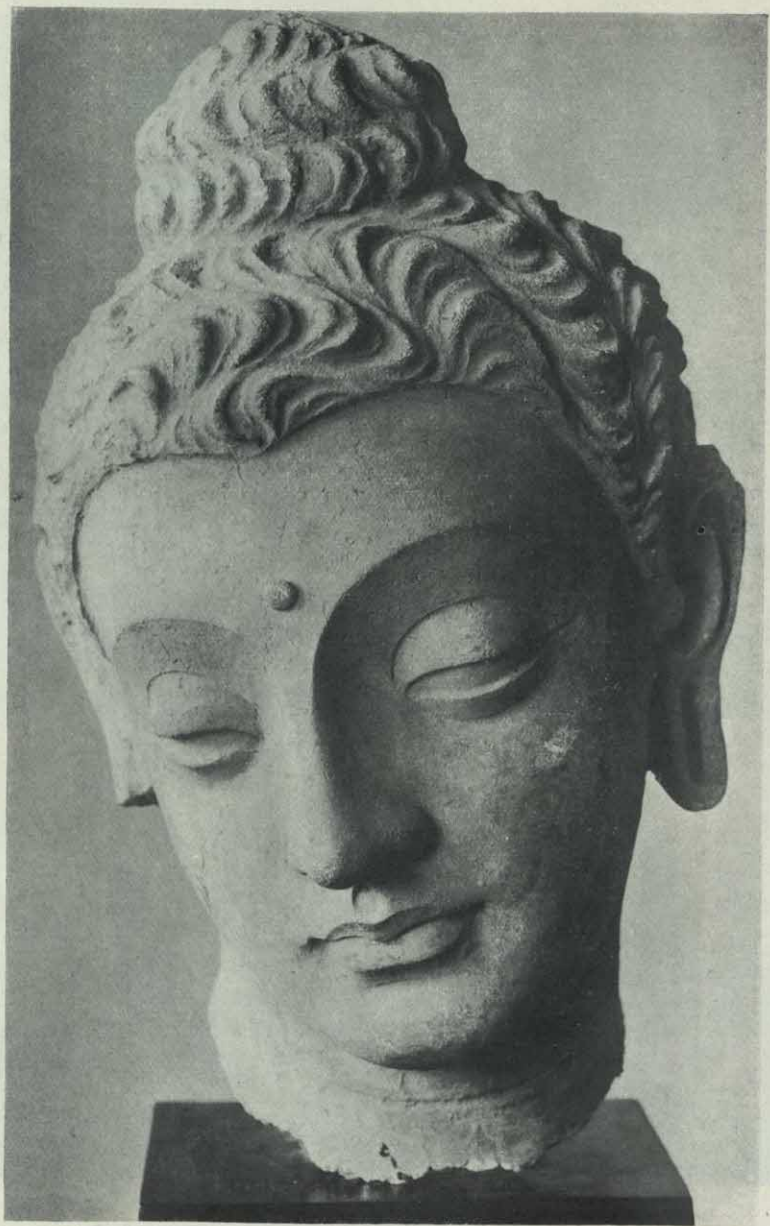
A sofa table and two pole screens of rosewood, with mouldings and applied ornament in ebony, are a rare instance of such furniture designed to form a set. The screens are mounted with panels of velvet painted in a style resembling the work of C. Frant, who on his trade label described himself as "artist in cloth and velvet Figures to the Duke of Sussex."

At the end of the 18th century a fashion developed for decorating a variety of domestic objects, mainly small cabinets and boxes, with coloured straw-work in imitation of marquetry. A graceful little table on a tripod stand presented by Her Majesty the Queen illustrates this ingenious process, the top being decorated with a bouquet of coloured flowers bordered with arabesque designs. A remarkable example of mid-Victorian taste, in the form of a highly ornamental papier-mâché bedstead with tester and original hangings, was also presented by Her Majesty. This is an important addition to the series of English bedsteads which the Museum already possesses.





SATINWOOD WRITING-CABINET. ENGLISH; ABOUT 1816.



BODHISATTVA-HEAD IN TINTED LIMES-COMPOSITION. 5TH CENTURY A.D.





Fig. 12.

## INDIAN SECTION

**T**HE additions to this Section for the year 1931 number 43. By purchase, a Bodhisattva-head in tinted kankar, a Jain goddess of cast brass, and some pages from a 15th-century Jain MS. were acquired. H.M. Queen Mary gave an embroidered cashmere Sari from Delhi; and Dr. Stella Kramrisch lent an important series of mediæval Indian sculptures in stone.

**SCULPTURE.** A life-size Bodhisattva-head in tinted lime-composition (kankar) from a Buddhist site at Hadda near Jalalabad in East Afghanistan: 5th century A.D. (Plate 32). The face is cast from a mould, the rest is modelled by hand. The head belonged to a standing figure of the young Bodhisattva Gautama, for use as a niche-figure on a stupa, or as part of a group representing some incident in his life. It is notable for its preservation and for the calm purity of the expression. The ideal is Indian, but the art is that of the Hellenistic school of the Gandhara country of the 4th and 5th centuries A.D. Further examples of the school are to be seen in the museums of the Continent and America, and in Room 3 of the Indian Section.

The Buddha panel (Plate 33) of modelled and tinted terra-cotta, is somewhat earlier in date. It stood originally in a niche on the East side of the square base of a brick-built Buddhist stupa at Kahu-jodaro, near Mirpur-khas in Sind. This stupa may be assigned to the 4th-5th century A.D., but the site seems to have been overrun and destroyed by the Muhammadan invasion of 711 under the ill-fated Muhammad bin Kasim. For centuries the stupa lay buried (and preserved) by debris. In 1894 a railway was made between Hyderabad and Umarnot, passing close to the site, where convenient material for making the necessary concrete was obtained among the detached bricks and mouldings. Fortunately, Mr. Woodburn, the Collector of Hyderabad, rescued this panel and a detached head from such a fate; from him it passed into private ownership, and so to the Indian Section. Later, in 1910, the stupa was systematically excavated; the square base, when freed from debris, revealing seven niches occupied with similar Buddha panels, and two empty niches from which the Museum panel and another had become detached. Several of these Buddha reliefs are now in the Museum at Bombay. The panel shows a Buddha seated in meditation (*dhyāna*) upon a lotus, with a lotus-edged aureole behind the head. There is undoubted relationship between the brick-built stupas of Sind and those of Gandhara and the Panjab, and for this reason the present panel may afford a useful clue when the more precise dating of this period of Buddhist art is undertaken.

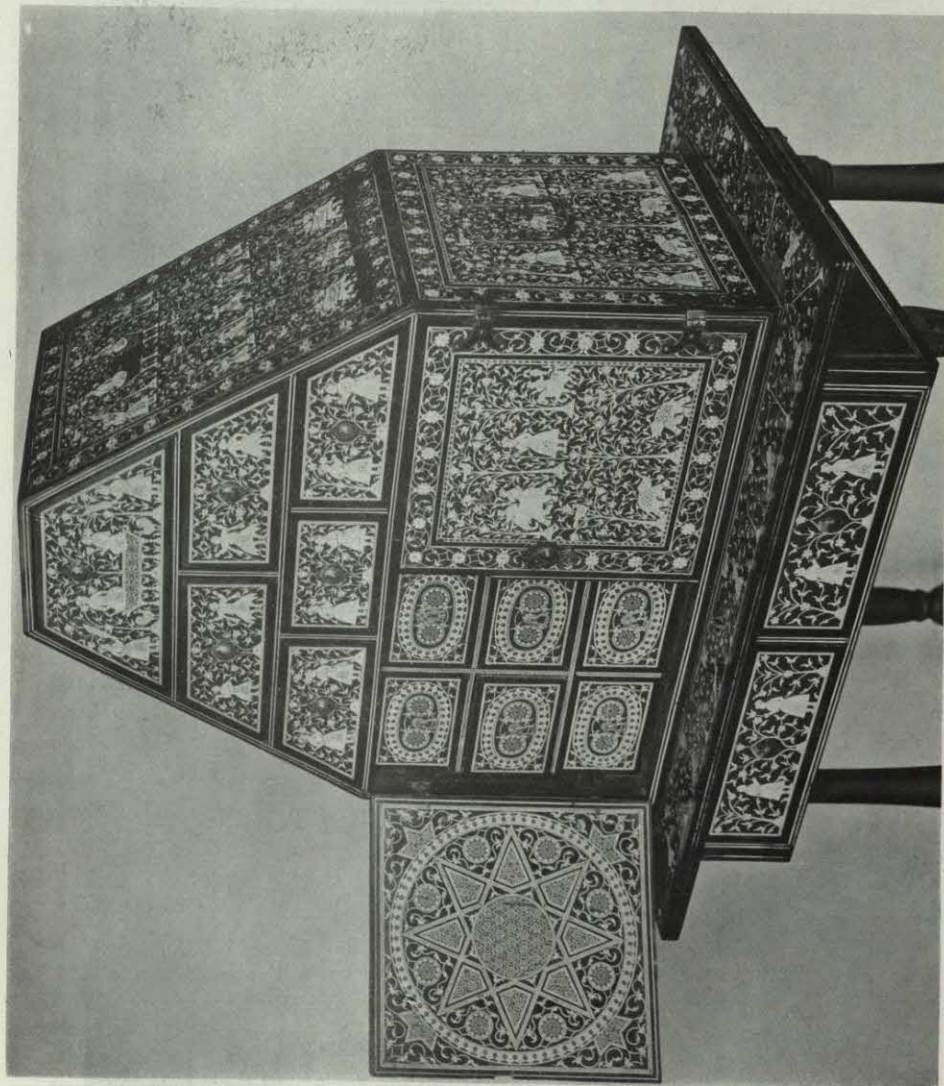
**METALWORK.** From Gwalior in Central India comes the cast brass image of a goddess of the 15th century. She was designed for Jain use, and is represented standing with arms upraised on the back of an elephant. Conventional, hieratic, almost a symbol, difficult to identify: she may be the Consort of one of the Jinas, Adinatha; or perhaps of the Aryan god Indra, for in both cases the distinguishing "vehicle" is an Elephant.

**TEXTILES.** Her Majesty Queen Mary graciously presented a beautiful Sari or Lady's Body-Shawl, of scarlet cashmere-twill cloth. The ends are richly embroidered in gold and silver thread and strips and coloured silks, with repetitions of the "cone"-motive. A new and charming feature, in the use of small seed-pearls to fill in the centre of each cone, differentiates this shawl from all other Delhi work in the collections. It was made quite at the end of the last century or at the beginning of this.





BUDDHA. PANEL OF TINTED TERRACOTTA. 4TH-5TH CENTURY A.D.



LACQUERED WOOD CABINET INLAID WITH IVORY AND SADELI-WORK. MOGUL; EARLY 17TH CENTURY.  
GIVEN BY THE TRUSTEES OF THE BRITISH MUSEUM.



**WOODWORK.** Jahangir's Cabinet. In the year 1831 a Mogul cabinet of the 17th century was presented to the Trustees of the British Museum. It was, however, outside the scope of that Museum, and it was never exhibited to the public. By the generosity of the present Trustees the cabinet has now been transferred to the Indian Section.

The general effect of this important cabinet may be seen in Plate 34. In form it is a modification of the mediæval travelling-chest of Europe. The structure is of wood, inlaid on the lower drawers and inner-doors in ivory and "Bombay mosaic" (sadeli-work), and on the rest of the surface coated with black lacquer in which the ivory mosaic is embedded. This embedding process is similar to the contemporary tile-mosaic (kashi-work), in which shaped pieces of coloured tiles are sunk into a bed of cement. This point is interesting, for it will be found upon comparison that the subjects employed for the cabinet, and those used in the kashi-work decoration of a wall built by Jahangir in the Palace-Fortress at Lahore between 1622 and 1627, are under the same inspiration and frequently depict the same subject. Both in the cabinet and in the Fort tilework, the figure of the Emperor is all-pervading. Whether as Shikari, or in company with the incomparable Nur Jahan, or as traveller, it is Jahangir who figures on every panel. In the Fort the Emperor is seen leading in his favourite decoy buck: on the cabinet he is seen hunting tiger with this buck, and among the Mogul paintings bequeathed to the Museum by Lady Wantage, Manohar has painted the same subject. It is a fair inference that this superb cabinet was made for the personal service of the Emperor Jahangir, or for that of his wife Nur Jahan, and that it was made under the direction of the highest Court artists.

**PAINTINGS.** An important gap in the sequence of Indian painting was filled-in this year by the purchase of seven illuminated paper pages from a Jain MS. of the "Kalpa sutra," produced about 1450 in the Gujarat district of the Bombay Presidency. One of these pages forms the head-piece of this chapter (fig. 12). It represents the birth of Mahavira, the reputed founder of the Jain religion, who was a contemporary of Gautama the Buddha, and died about 528 B.C. The earliest known painting of the Jain school is on palm-leaf and dates from 1127. Late in the 14th century paper was substituted for the more primitive palm-leaf, and on stylistic grounds this series may be assigned to the middle of the 15th century.

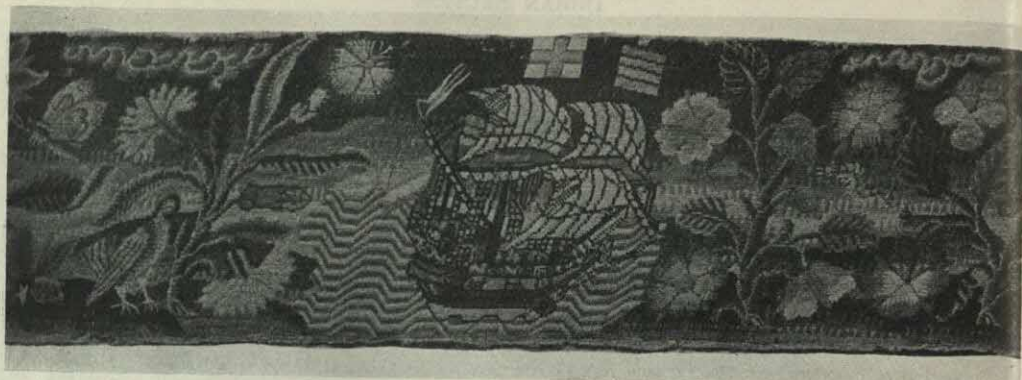


Fig. 13.

## DEPARTMENT OF CIRCULATION

THE year 1931 was especially notable for the bequest of a magnificent collection of Chinese porcelain by the Will of Mr. William Giuseppe Gulland. Mr. Gulland spent many years in the East, and during the latter years of the last century formed the nucleus of his collection at Singapore, Shanghai, Hong Kong, and elsewhere. On his return to England he devoted himself to the study of Chinese porcelain and to the extension and improvement of his collection. His well-known work *Chinese Porcelain* was originally published in 1902 and passed through several editions.

During his lifetime Mr. Gulland enriched the Museum on several occasions by gifts. By his generous bequest he has endowed it with a collection which has a special importance both for education in ceramic technique and for sinology. Indeed, it does for the Department of Circulation what the Salting Bequest of 1910 did for the Department of Ceramics; and it is not too much to say that, with the accession of the main body of Mr. Gulland's collection, the Chinese porcelain available for loan to local institutions is equal in range and interest to the collections permanently exhibited at South Kensington. The Gulland collection has also a special importance for sinological studies in that it was brought together largely to illustrate Chinese iconography. It forms an album of the symbols, myths, anecdotes, and legends which form the body of Chinese tradition, and passed thence



into an artistic convention. By this emphasis on pictures which "tell a story" the collection embodies the chief artistic character of the later porcelain—illustrations used as decorations.

The Bequest consists of more than five hundred pieces. Among them are a few dating from Ming times (1368-1644), and some others of the early 19th century; but the majority illustrates the revival of ceramic art under the Ch'ing Emperor K'ang Hsi (1662-1722) and his successors Yung Ch'eng (1723-1735) and Ch'ien Lung (1736-1795). At this period Ching-tê Chên (the Chinese "Potteries") had adopted the methods of industry and the æsthetics of painting. Shapes inherited from earlier pottery or from canonical bronze were reproduced and painted by an elaborate division of labour. The painting itself was considerably influenced by the fashions or conventions of free painting, and lost little in prestige by being many times removed from its original; for as early as the 5th century Hsieh Ho had declared the dignity of the copyist. Most of the subjects available for illustration were common property, but many of them were associated with particular old masters.

Thus musical subjects, of which there are several in the Bequest, had been popular since a famous picture by Chou Fang (c. 780-810 A.D.) called *Listening to Music*.<sup>1</sup> Again, the Eight Steeds of Mu Wang, which are seen in Plate 35, fig. *e*, go back to an original painting which belonged to the Emperor Wu Ti (146-86 B.C.); a copy of it was bought for the Imperial gallery about 610 A.D., whence other copies passed into general circulation. Similarly the Bequest contains many good examples of *mei jên* ("beautiful ladies") in panels, in scenes (Plate 35, fig. *c*), and with children. This convention was created by the Ming painter Ch'iu Ying (Shih-chou) and his master Chou Ch'ên. Ch'iu Ying (fl. 1522-60)<sup>2</sup> specialised in court scenes and illustrations for novels: he was also fond of garden-party scenes, such as the Hsi Yüan party, Li T'ai-po's party, the Golden Valley Garden and the like.<sup>3</sup> A dish in the collection with the Seven Worthies of the Bamboo Grove (a famous literary club of the 3rd century A.D.) belongs to this class, and shows some similarity of treatment. In general the influence of Ch'iu Ying and his school may be compared with the influence of painters such as Boucher and Watteau on porcelain-painting in Europe.

<sup>1</sup>Hirth, *Scraps*, p. 91; Giles, *Introduction*, pp. 71 sq.; Waley, *Introduction*, pp. 134, 158 and Plate xxvii.

<sup>2</sup>Giles, *Introduction*, p. 185; Waley, *Introduction*, pp. 249-250.

<sup>3</sup>Kokka, Nos. 195, 237, 245; cf. Kokka, No. 271.



Again, in the treatment of landscape the porcelain-painters owed much both in style and technique to free landscape painting, and to illustrations in albums and hand-books of painting such as the well-known *Mustard Seed Garden*.<sup>1</sup> The use of these may be compared with that of engravings and pattern books in Western porcelain factories. For instance, the fine landscape on a vase in Plate 35, fig. *d*, expresses the dominant sentiment of Chinese landscape painting, the littleness of man amid the greatness of nature, by a characteristic dwarfing of the figures.

The subjects of the decoration to be seen in the Bequest are too numerous to be recorded here except by one or two examples. Broadly speaking, they fall under three main heads: (1) anecdote, (2) myth and folk-lore, (3) decorative symbolism.

*Anecdote.* Many of the anecdotes are history or embroidered history, and had been made familiar through literary treatment in such works as the *San Kuo*, a famous romance which has been compared with Malory's *Morte d'Arthur*.<sup>2</sup> Thus the blue-and-white vase figured in Plate 35, fig. *f*, illustrates one of the most tragic stories in Chinese history. The brilliant court at Ch'ang An was threatened by the insurrection of An Lu-shan. Ming Huang (Hsüan Tsung, b. 685, acc. 713, d. 762) and his beautiful mistress Yang Kuei-fei are being warned of the danger, and are about to start on the journey to Ma-wei, where "she of the moth eyebrows perishes in the sight of all."<sup>3</sup> Again, the *famille-verte* dish shown on Plate 36, fig. *a*, illustrates the picturesque story of Chang Ch'ang (d. 48 B.C.), a distinguished statesman of the Han dynasty. It was his custom to paint his wife's eyebrows; and, when the Emperor Yüan Ti made fun of him, he replied that this was a matter of the highest importance to women.

*Myth and Folk-lore.* Most of the Taoist pantheon are illustrated in the Bequest. The vase reproduced in Plate 37, fig. *e*, shows on one side the star gods Shou Lao, Lu Hsing, and Fu Hsing with a child, on the other Hsi Wang Mu receiving homage from the Eight Immortals. These scenes are shown in panels let into the characters *shou* (long life) and *fu* (happiness) respectively. The vase in Plate 37, fig. *c*, shows a less common subject, the exorcist god Chung K'uei<sup>4</sup>

<sup>1</sup>*Chieh tsü yüan hua chuan* compiled by Li Liu-fang, prefaced by Li Yu (Li-wêng) and illustrated by three brothers, Wang An-chieh (landscape and scenes), Wang Mi-tsoo (flowers and trees) and Wang Ssü-chih (birds and insects). The original edition is dated 1679.

<sup>2</sup>See *San Kuo*. Trans. by C. H. Brewitt-Taylor (Shanghai, 1925).

<sup>3</sup>756 A.D. This is a frequent theme in literature; Po Chü-i (772-846 A.D.) wrote a very lovely poem on the flight from Ch'ang An (trans. by Giles, *Chinese Literature*, pp. 169-175).

<sup>4</sup>Giles, *Biog. Dict.*, p. 207.





(a)

(b)

(c)



(d)

(e)

(f)

PORCELAIN PAINTED IN UNDERGLAZE BLUE. CHINESE; K'ANG HSI PERIOD (1662-1722).

FOR c AND e SEE p. 47; d AND f p. 48.

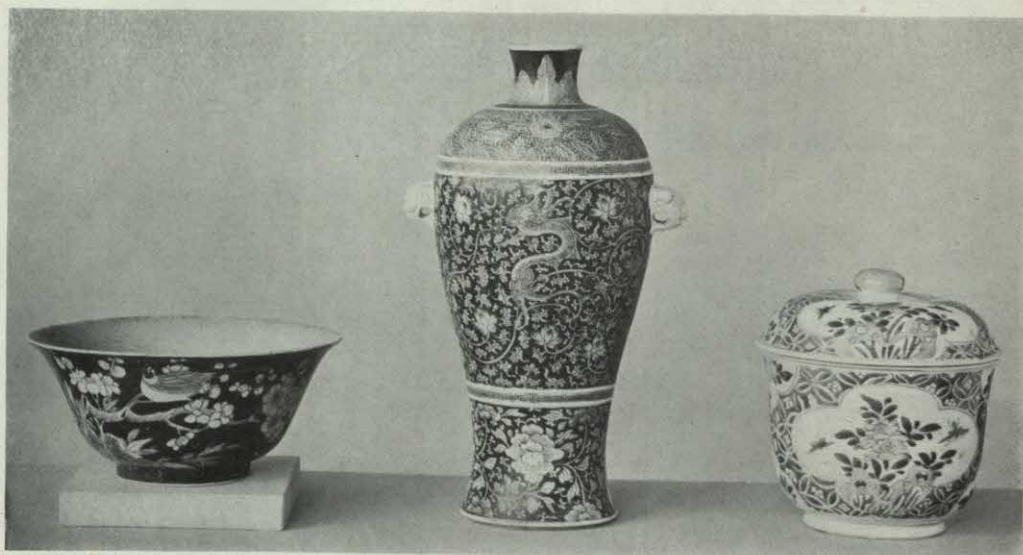
GULLAND BEQUEST.



(a)

(b)

(c)



(d)

(e)

(f)

PORCELAIN PAINTED IN ENAMEL COLOURS (*f* IN UNDERGLAZE BLUE). CHINESE; K'ANG HSI PERIOD (1662-1722), EXCEPT *b* WHICH IS EARLIER IN 17TH CENTURY.

FOR *a* SEE p. 48; *d* AND *e* p. 49.

GULLAND BEQUEST.





(a)

(b)



(c)

(d)

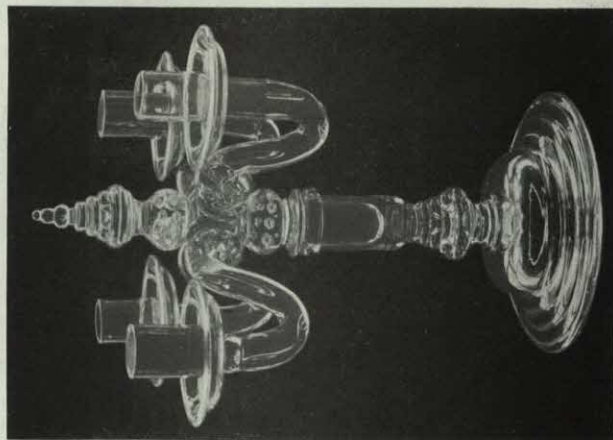
(e)

PORCELAIN PAINTED IN ENAMEL COLOURS OF THE *famille verte*. CHINESE; K'ANG HSI PERIOD (1662-1722), EXCEPT *c* WHICH IS LATER. FOR *a* SEE p. 49; *c* AND *e* p. 48.

GULLAND BEQUEST.



(a)



(b)



(c)

(a) GLASS BOWL WITH DIAMOND ENGRAVING. ENGLISH OR DUTCH; LATE 17TH CENTURY (SEE P. 55). (b) GLASS TABLE-CHANDELIER. ENGLISH; LATE 17TH CENTURY (SEE P. 50). (c) GLASS VASE AND STAND, WHEEL-ENGRAVED WITH DESIGN BY EDVARD HALD. SWEDISH (ORREFORS); MODERN (SEE P. 51).

(a) GIVEN BY MR. R. G. BAIRD.



with several of the spirits and demons over whom he has power.

*Decorative Symbolism.* Chinese porcelain painters chose flowers and creatures as much for their associations as for their natural beauty. The peach stood for long life; the peony for prosperity; the magpie for happy augury. Accordingly, when a dish or vase was made for a special purpose, the flowers and other items were chosen for their appropriate significance, as in the large birthday-present dish shown in Plate 37, fig. *a*, where symbolism of "many happy returns" is repeated in several forms, including a hundred variants of the character *shou* (long life). Even when a vase was not painted for any special purpose themes were largely chosen in this way. Thus in the vase and cover decorated with peonies and other flowers in red, green, and underglaze blue shown on Plate 36, fig. *b*, the ideas as well as the flowers are "pretty." Owing to the nature of the Chinese language the dual meaning of a design was sometimes expressed in the form of a rebus; of this the Bequest contains several examples.

It remains to be said that, apart from their great iconographical interest, a large number of the pieces comprised in this splendid Bequest are of great importance from the point of view of ceramic history and technique. Noteworthy among these are the two bowls painted in colours on a black ground, one of which is figured in Plate 36, fig. *d*. Besides these, the Bequest contains two further examples of this rare style of decoration, *viz.*, the vase illustrated in Plate 36, fig. *e*, which is similar to one in the collection of Chinese porcelain formed in America by Mr. W. T. Walters, and a small saucer similar to one in the Salting Collection. Among the numerous dishes there may be specially mentioned a large dish decorated in the colours of the '*famille verte*' and gilt. In the centre is painted a dragon clasping a form of the character *shou* (long life): the rim is painted with a medley of flowers including the chrysanthemum and the lotus, symbolic of good fortune. In conclusion, it should be recorded that the Bequest includes a number of books on China and on Chinese porcelain, among them a copy of the rare work, *A Description of the Empire of China* by J. B. Du Halde, in the English folio edition of 1738-1741.

In addition to the Gulland Bequest there have been other interesting acquisitions in the field of Chinese ceramics. The earliest of these is a finely modelled head of a horse (shown in fig. 14 on p. 52); it is of slate-grey earthenware fired red, with harness painted in white, and dates



from the period of transition which followed the fall of the Han dynasty in 220 A.D. ("The Six Dynasties"). The pottery of the Sung dynasty, to which the Department has recently given special attention, is well represented by three purchases from the well-known Alexander collection. Perhaps the best of these is a bottle-necked stoneware vase with foliage incised through a brown-black glaze, of a type made at Tz'ü Chou at the southern end of the Province of Chihli. An impressive jar illustrates another variety of Tz'ü Chou pottery in which the decoration is executed by cutting through a brown-black glaze, so as to leave the design in low glaze-relief on the biscuit ground. The pottery types associated with Ting Chou, also in Chihli, are represented by a bowl with a lotus design exquisitely incised under a white creamy glaze. An unusually good example of early Ming (1368-1644) porcelain was acquired. It is a shallow bowl, decorated with dragons in green enamel colour, both in the centre and below the rim, and bears the *nien hao* of the Emperor Hung Chih (1488-1505).

The English porcelain has been augmented by a collection of figures which forms part of a generous gift from Mr. W. A. J. Floersheim; it includes characteristic examples of Bow, Plymouth-Bristol, Longton Hall, Chelsea, and other factories. The Department also acquired two interesting Staffordshire dishes. The earlier of these has decoration moulded and impressed under a tortoiseshell glaze, and dates from the end of the 17th century. Stamps similar to those used for it are in the possession of the Museum. The other dish is decorated in coloured slips with a vigorous rendering of a cock, and is about half-a-century later in date (fig. 10).

GLASS. The accessions of English and other glass were of exceptional interest. The most important of these was an early flint-glass table-chandelier (Plate 38, fig. *b*), which possesses considerable dignity of design and appears to be the only one of its kind that has hitherto come to light.<sup>1</sup> It is made in two pieces. The upper piece, with its four branches, fits into the socket of the lower. The latter is related to a small group of 17th-century candlesticks, and the chandelier as a whole has some affinity with the silver candelabra of the same period. It probably dates from the last decade of the 17th century.<sup>2</sup> Other purchases include a posset-glass and a salver which well illustrate the

<sup>1</sup>A fragment of another chandelier, identical in size and form, is known to exist.

<sup>2</sup>See an article by W. A. Thorpe in *The Antique Collector*, Volume ii (1931), pp. 715-716.



influence of Venetian blowing in early flint-glass, and date from the end of the 17th century. The influence of German glass is seen in two wine-glasses dating from about 1710-20. Among other glasses mention may be made of a baluster wine-glass (about 1710) which shows the English idiom at its best, and two engraved decanters in the rococo style. Two Venetian *calcedonio* bottles of the 17th century were received in the Alfred Williams Hearn Bequest.

**MODERN POTTERY AND GLASS.** The Department has continued its policy of illustrating the more important tendencies in contemporary pottery, and has taken the first steps towards the formation of a collection of modern glass. Recent purchases of English pottery include several examples of stoneware and porcelain made by Bernard Leach at the St. Ives Pottery, Cornwall, and a stoneware jar made at the same pottery by Charlotte Epton. An example of the stoneware made by Katherine Pleydell-Bouverie, at Coleshill, Wiltshire, was also bought. The work of this school of potters is interesting, as showing the English reaction to the Sung pottery which has become familiar in Europe during recent years. A different tradition is evident in modern French pottery, of which the Department purchased several examples, including work by Emile Decœur, Emile Lenoble, and Henri Simmen.

Glasses have been bought to illustrate the interesting development in glass work which has taken place in Sweden during the last fifteen years. The new movement is particularly evident at the Orrefors Glassworks in the work of Edvard Hald and Simon Gate. In the engraved glass for which Orrefors has become famous, both these artists have invented many designs appropriate to glass. Their favourite theme is the female nude. This they have borrowed from Renaissance art, but by skilfully interpreting it in terms of the cutting-wheels they have given it an original artistic value. Whereas Gate uses the effects of deep cutting, Hald with a lighter touch of the wheel is conspicuous for a delicacy of design akin to "Chinese" rococo (Plate 38, fig. c). Two examples of the work of the Eda glassworks were also purchased. This factory, by the artistic initiative of Mrs. Gerda Strömberg, and under the direction of Edvard Strömberg, has achieved an interesting union of blown form with glyptic ornament. On the other hand, recent purchases of French glass show the artistic effect which can be obtained by exploiting the purely plastic qualities of a "treacly" metal.

**LANTERN SLIDES.** A very valuable collection of nearly 1,000 lantern slides, formed by the late Professor Selwyn Image, was given by Mrs. Image. The collection includes series illustrating paintings and drawings by masters of the Italian, Dutch, and Flemish Schools, the English School, especially water-colours, and many architectural subjects.

A list of other bequests, gifts and purchases, briefly described, will be found on p. 67.



Fig. 14 (see p. 49).



## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES FOR THE YEAR 1931

*Objects already described in the text of the Review are not included in the following lists, nor has it been possible to mention all the gifts by which the Museum has benefited, especially in the Library and the Department of Engraving, Illustration, and Design.*

*All objects have been purchased except where otherwise stated.*

### DEPARTMENT OF ARCHITECTURE AND SCULPTURE

SEVERAL EXAMPLES OF DECORATIVE STONE CARVING. Venetian; 13th century. *Given by Dr. W. L. Hildburgh, F.S.A.*

WINDOW TRACERY in painted stone. English; early 14th century. *Given by Mr. J. Rochelle Thomas, through the National Art-Collections Fund, in memory of his wife, Jane Thomas.*

HUNTING SCENE. Plaquette in bronze. S. German; about 1600. *Given by Mr. Reginald Davis.*

THREE ALABASTER RELIEFS. Flemish; about 1600.

THREE WAX PORTRAITS. English; 17th and 18th centuries.

JOHN GORDON. Portrait medallion in wax. Signed by Giovanni Pozzo. Italian; dated 1728. *Given by Mr. J. F. da C. Andrade.*

PIETRO BERRETINI (called Pietro da Cortona) (b. 1596, d. 1669). Portrait medallion in pearwood. Italian; 18th century.

ALDERMAN JOHN BOYDELL (1719-1804). Bust in plaster. By Thomas Banks (b. 1735, d. 1805). English; about 1791.

MODEL FOR THE MONUMENT TO LORD RODNEY (b. 1718, d. 1792); plaster. By John Bacon, R.A. (b. 1740, d. 1799). English; late 18th century.

MRS. FREEMAN AS "ISIS." Bust in marble. By The Honble. Mrs. Anne Seymour Damer (b. 1748, d. 1828). English; about 1789. *Given by Dr. W. L. Hildburgh.*

LADY BERESFORD. Bust in marble. English; early 19th century. *Given by Dr. W. L. Hildburgh.*

### DEPARTMENT OF CERAMICS

#### FAR EASTERN POTTERY

PILGRIM-BOTTLE, porcelain, with designs moulded in relief under a cream-coloured glaze. T'ing ware. Chinese, Sung Dynasty (960-1279 A.D.). *Given by Sir Michael Sadler, K.C.S.I., C.B., through the National*

*Art-Collections Fund in memory of Lady Sadler.*

BOTTLE, porcelain, enamelled in colours on a yellow ground. Chinese; period of Ch'ien Lung (1736-1795). *Given by Mr. E. L. Cappel, C.I.E.*

## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

COLLECTION OF CHINESE PORCELAIN including a blue-and-white ewer with heraldic designs, of the Chia Ching period (1522-1566), and specimens of *famille verte* and *famille rose*, plates with European figure-subjects and a plate painted in Holland with the Crucifixion, all of the 18th century. *Bequeathed by Mr. W. G. Gulland.*

SAUCER, porcelain, green and brown dragons on a yellow ground, Chinese; mark of Hsüan Tung (1909-12). *Given by Col. T. R. Mallock.*

### NEAR EASTERN POTTERY

A COLLECTION of fragments of glazed Ancient Egyptian pottery. *Given by Mr. G. D. Hornblower.*

BOWL, red earthenware, with patterns incised through a white slip and painted in green under a yellowish glaze. Persian; 11th century.

BOWL, earthenware, with scratched design of circles under a yellowish glaze splashed with green. Byzantine; 13th-14th century.

JAR, earthenware, with engraved and pierced decoration under a clear white glaze. Persian; 13th century. *Given by Monsieur J. K. Nazare Aga.*

TWO TILES, earthenware, with arabesques in red and gold on a dark blue ground. Persian; 13th century. *Given by Mr. J. Baker.*

BOWL, earthenware, with a design of a hare in a circle within radiating stripes, painted in blue, black, and purple. Persian; 13th century. *Given by Mr. R. Hormozdiar.*

### CONTINENTAL AND AMERICAN EARTHENWARE AND STONEWARE

BOWL, with *sgraffito* design of an eagle. Italian; 14th or 15th century. *Given by Monsieur E. Larcade.*

TWO DRUG-VASES, Spanish (Valencia); 15th century, and two PLATES, Delft, 17th and 18th centuries. *Alfred Williams Hearn Bequest.*

THREE DISHES and TWO DRUG-POTS, Italian maiolica; 15th to 17th centuries. Part of a PANEL of Dutch tiles, painted with a battle-scene; about 1700. *Given by Mr. L. J. Hooper.*

DRUG-VASE, maiolica. French (Nîmes); about 1580.

TWO STOVE-TILES, green-glazed earthenware. German; 16th century. *Given by Sir Henry P. Harris, K.B.E.*

COLLECTION OF POTTERY. Mexican (Puebla); chiefly 17th century. *Bequeathed by Mr. A. P. Maudslay.*

TWO FIGURES, stoneware. German (Westerwald); about 1700. *Given by Mr. Alfred Spero.*

### CONTINENTAL PORCELAIN

A GROUP and TWO FIGURES. German (Ludwigsburg and Meissen); 18th century. *Alfred Williams Hearn Bequest.*

SAUCER, plain white, in Saint-Cloud style. French (Mennecy); about 1750. *Given by Mr. V. Gregory.*

COLLECTION of modern wares made and given by the Royal Copenhagen Porcelain Factory.

### ENGLISH EARTHENWARE AND STONEWARE

FRAGMENTS of pottery found on a kiln-site at Ely. 16th century. *Given by Mr. Louis C. G. Clarke.*

JUG, enamelled earthenware, painted in blue. Lambeth; about 1630.

DISH, enamelled earthenware, painted in colours with Adam and Eve. Lambeth; dated 1635.

POSSET-POT, earthenware, with slip decoration. Staffordshire; about 1700.



## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

JUG, red earthenware, with *sgraffito* decoration. Staffordshire; about 1750. *Given by the executors of the late Bryan T. Harland.*

JUG, Nottingham stoneware, dated 1759.

EIGHT SPECIMENS (including a dish from the service made by Wedgwood for the Empress Catherine II of Russia in 1776). *Alfred Williams Hearn Bequest.*

PLATE, transfer-printed, marked "Operative Union Pottery." Staffordshire, about 1830. *Given by Mr. James Falcke.*

TWO JARS, with inlaid decoration, dated 1847 and 1865, one made at High Halden, Kent, the other at East Grinstead, Sussex. *Given by Mrs. Hemming.*

EIGHT TILES, painted with designs by Sir Edward Burne-Jones. *Bequeathed by Mr. J. R. Holliday.*

TILE. Made by William de Morgan at Merton Abbey, about 1882-8. *Given by Mr. Donald Gunn.*

### ENGLISH PORCELAIN

INKSTAND. Worcester, about 1755. *Bequeathed by Mrs. E. C. Ellis.*

FIGURE OF ÆSCULAPIUS, biscuit porcelain. Probably modelled by J. C. F. Rossi. Derby; about 1790. *Given by Mr. E. Percival Allam.*

DISH AND VASE. Worcester (Chamberlain's factory); about 1815. *Alfred Williams Hearn Bequest.*

CUP AND SAUCER. Swansea; about 1815. *Given by Mr. M. Steele.*

### GLASS VESSELS, ETC.

FLASK, mottled glass. French; about 1600. *Alfred Williams Hearn Bequest.*

GOBLET, engraved with a subject allegorical of the War between Sweden and Denmark (1675-79); signed by Heinrich Jäger. German (Potsdam); about 1679.<sup>1</sup>

BOWL, with diamond engraving perhaps by W. Mooleyser. English or Dutch; late 17th century (Plate 38a). *Given by Mr. R. G. Baird.*

WINE-GLASS. English; about 1720. *Given by Mr. E. L. Cappel, C.I.E.*

SET OF CAKE-STANDS. English; about 1730-40. *Given by Mr. A. A. Allen.*

DECANTER AND WINE-GLASS engraved with inscriptions relating to the Westmorland election of 1761. English. *Given by Mr. J. P. Manning.*

WINE-GLASS, with diamond-engraved stippled double-portrait of the Prince and Princess of Orange by D. Wolff. Dutch; about 1790.

CHANDELIER, cut glass. From Thomastown Parish Church, Co. Waterford. Irish (Waterford); late 18th century (Plate 10). *Given by Major W. H. Mulville.*

SET OF LIQUEUR-BOTTLES, cut glass. English; about 1815. *Given by H.M. Queen Mary.*

TUMBLER, engraved "Success to the Lether Tread." English; early 19th century. *Given by Mr. Cecil Davis.*

### GLASS-PAINTINGS

PENDANT of *verre églomisé* with figures in gold, one on each side, of St. Catherine and St. Christopher, Italian, 15th century; a pair of medallions of the same, with martyr saints in gold and colours, Italian, 17th century; and a panel of stained and painted glass, signed H G (for Hans Melchior Schmitter *alias* Hug<sup>2</sup>), Swiss, dated 1576. *Alfred Williams Hearn Bequest.*

### ENAMELS

THREE PLAQUES, painted enamel. The Flight into Egypt, St. Veronica, and Christ before Pilate. French (Limoges); about 1550. *Bequeathed by Mrs. E. C. Ellis.*

<sup>1</sup>Discussed and reproduced in the *Burlington Magazine*, Vol. lx, February 1932, p. 106.

<sup>2</sup>Information kindly given by Professor Hans Lehmann.

## DEPARTMENT OF ENGRAVING, ILLUSTRATION, AND DESIGN

### ENGRAVINGS, ETCHINGS AND DRYPOINTS

Etching for J. M. W. Turner's "Liber Studiorum" Plate, "Ploughing, Eton."

Examples of work by the following artists were purchased:—Arnold Bennett (3), L. Muller, P. Weixlgärtner.

Examples of work by the following artists were presented: F. Bartolozzi, Arthur Briscoe (6), F. Dodd, F. K. Detwiler, Russell Flint, R.A., G. K. Geerlings, H. Glicenstein, and Sylvia Gosse (*given by the Contemporary Art Society*), H. N. Hansen, Martin Hardie, R.I., R.E., J. S. Hayward, W. Hollar, J. H. Hurdis, S. Image, E. O. Jennings, L. Legrand, A. Legros (24), J. Lyons, J. Nasmyth, Sir Frank Short, R.A., P.R.E. (63), J. B. Souter, W. Strang, J. Webb (5), Sir R. Strange (*given by Mr. Charles ffoulkes*).

### WOOD ENGRAVINGS

HALL THORPE. *Given by the British Belting and Asbestos Co., Ltd.*

F. BARNARD (3). *Given by the Misses Barnard.*

RUSSIAN BROADSHEET, 1896. *Given by Mrs. Vandeleur.*

EXAMPLES of work by the following artists were purchased:—Sybil Andrews, O. Bangemann, E. Bormann, J. Brokop, L. Ellis, J. F. Greenwood, Cloughton Pellew, Clare Leighton, John Nash.

### LITHOGRAPHS

J. T. WHITAKER. *Given by the Artist.*

H. BECKER (11). *Given by Lt.-Col. T. A. Ross, O.B.E.*

J. D. HARDING. *Given by Mr. Alfred Diplock.*

FREDERICK K. DETWILLER (2). *Given by the Artist.*

### FASHION PLATES

DRAWINGS (2) for fashion plates, c. 1830.

FASHION PLATES, 1837-1839 (3). *Given by Mrs. Barrett Lennard.*

FASHION PLATES, 1800-1912 (348). *Given by Mrs. Willoughby Hodgson.*

### POSTERS

125 POSTERS were presented, among donors being: *the Secretary of the Czechoslovak Legation; the Polish Consulate General; the Underground Railways; the Southern Railway; the London and North Eastern Railway; the Canadian Pacific Railway; the Rotterdam Lloyd Royal Mail Line; the Secretary of the National Council for Animals' Welfare; Messrs. A. & F. Pears; Messrs. Shell Mex, Ltd.; the Anglo-American Oil Co.; Messrs. Anderson, Green & Co.; the Manager of the Phoenix Theatre, London; Messrs. Kozianscy; Mr. W. H. Allen, R.B.A.; Miss Estella Canziani; Mr. Harold Curwen; Mr. Austin Cooper; Mr. G. W. Duncan; Mrs. Gabrielle Enthoven; Mrs. G. R. Halkett; Mr. John Hassall, R.I.; Mr. Alfred Hayward; C. Kuramoto; Mr. Eustace Nash; Mr. Frank Pick and Mr. R. G. Praill.*

43 GERMAN POSTERS were purchased.

### ILLUSTRATION AND BOOK ORNAMENT

DRAWINGS (4) for book-illustration by Albert Rutherston. *Given by the Artist.*

ENGRAVINGS (26) for "The Fables of La Fontaine," by Stephen Gooden. *Given by the Artist.*

DRAWINGS (2) for book-illustration by Estella Canziani. *Given by the Artist.*

BOOKPLATES (2) by Selwyn Image. *Given by Mrs. Selwyn Image.*



## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

BOOKPLATE by A. H. Andrews. *Given by Mr. T. F. Wilson, F.R.S.A.I.*

BOOKPLATE by J. J. Lankes. *Given by Mr. Campbell Dodgson, C.B.E.*

BOOKPLATES (7), 18th century. *Given by Miss E. M. Spiller, O.B.E.*

BOOKPLATES (8) by G. R. Halkett. *Given by Mrs. G. R. Halkett.*

BOOKPLATE by C. W. Sherborn. *Given by Mr. A. Van de Put.*

WOOD ENGRAVING by Charles Ricketts, R.A., for "Cupid and Psyche," 1897. *Given by Mr. Thomas Lowinsky.*

WOOD BLOCKS (19) used for the first number of "The Illustrated London News." *Given by Mr. Bruce S. Ingram.*

RUBBINGS (73) of book-bindings from Lambeth Palace Library, etc. *Given by Miss C. Tolson Duck.*

### ART OF THE THEATRE

"DYKWYNKY" (Richard W. Keene): design for stage costume. *Given by Mr. Herbert Norris.*

COMELLI: designs (72) for costume of pantomimes, c. 1895, at Drury Lane. *Given by the Secretary of the Theatre Royal, Drury Lane.*

PERCY MACQUOID, R.I.: designs (5) for stage costume.

TISCHBEIN: design for a drop-curtain.

JACQUES: "Suites de Decorations . . . à l'usage de Théâtre," 1756.

MARIONETTE THEATRE, c. 1868. *Given by Mr. Philip Connard, R.A.*

CATHERINE CUMMINS: design for a backcloth. *Given by Mr. Vladimir Polunin.*

ALBERT RUTHERSTON: stage model for Molière's "Le Mariage Forcé." *Given by the Artist.*

HERBERT NORRIS: stage model for St. John Ervine's "The Lady of Belmont." *Given by the Artist.*

CHARLES RICKETTS, R.A.: design for costume in "The Mikado." *Given by Mr. Thomas Lowinsky.*

CHILDREN'S THEATRE (2 sheets). *Given by Mrs. Gabrielle Enthoven.*

### ARCHITECTURE AND TOPOGRAPHY

DECORATED SURVEYS (9) of Estates in the County of Kent. *Given by Lady Capel Cure.*

DRAWINGS (7) of churches, c. 1780. *Given by Captain Alan M. Waistell.*

DRAWING of Shacklewell Lane, Hackney, 1830, by an anonymous artist. *Given by Mrs. M. M. Jessop.*

VIEW of Cooke's Distillery on Thames Bank, 1811, by Jane Steele. *Given by Mr. L. D. Nicholson.*

PANORAMIC VIEW of Rome, by G. Vasi, 1829. *Given by Mrs. E. C. Stevens.*

DESIGNS (54) for monuments by J. Bacon.

MAP of "Legal London" by G. S. Hoffman. *Given by Mr. F. P. Phillips.*

DRAWINGS (20) of City churches by E. H. New. *Given by Mr. Wilfred S. Jackson.*

DRAWING of the drawing-room at Dorchester House, by Hanslip Fletcher.

"WORKS in Architecture of R. and J. Adam," 1778 and 1786. *Given by H.M. Procurator General.*

### ENGRAVED ORNAMENT

DESIGNS for engraved ornament by Babel, Baumgartner, Bergmüller, F. Boucher, Bouttats, Androuet Ducerceau, Echter, Eisler, F. Forty, J. Gibert, J. Gleich, J. Hertel, Lalonde, the Master L.L., A. Loir, A. Muntinck, the Master N.D., Osmont, the Master P.L., C. M. Pozzi, F. Regnier, Virgil Solis (6) (fig. 6), G. Terry, N. Wilborn.

## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

### WALL-PAINTINGS, ETC.

COPIES (95 sheets) of mediæval paintings in churches and cathedrals in England, by Professor E. W. Tristram.

PORTION of wall-painting removed from East Hanningfield Church. *Given by the Parochial Church Council of East Hanningfield, Essex.*

### WALL-PAPERS

WALL-PAPERS (5). German. *Given, in exchange, by Dr. Apell (of Kassel).*

WALL-PAPERS (5) designed by E. Bawden.

WALL-PAPER by W. Crane. *Given by Miss E. M. Spiller, O.B.E.*

LINING-PAPER from an old trunk, 1688.

### STAINED GLASS

CARTOONS (11) of N. window of St. Mary's Hall, Coventry. *Given by Mr. Harry Grylls.*

H.R. Design for Swiss stained glass, 1608.

DRAWINGS (22) by F. Sydney Eden of stained glass at Horham Hall, near Thaxted, at Sheering Church, and in various Essex churches.

DRAWINGS (11) by J. Trinick of stained glass at Semur, Chartres, etc.

DRAWINGS (2) by J. Trinick of stained glass at Chartres. *Given by the Artist.*

DRAWINGS (10) by Henry J. Hunt, of stained glass in French, German, and Italian churches.

DESIGNS (7 sheets) for stained glass by Selwyn Image. *Given by Mrs. Selwyn Image.*

COPIES (11) of stained glass in French and English churches, by Professor E. W. Tristram.

### MONUMENTAL BRASSES AND SLABS

RUBBINGS (5) of brasses in Bruges, Norfolk, Surrey, etc. *Given by Mr. R. H. Pearson.*

RUBBINGS (17) of heraldic devices in Kent churches. *Given by Mr. N. E. Toke.*

RUBBINGS (8) of brasses. *Given by Mr. Ralph Griffin.*

RUBBING of brass in the Church of St. John the Baptist, Gloucester. *Given by Professor E. W. Tristram.*

RUBBING of brass in Royal Museum, Canterbury. *Given by Mr. H. J. Meade.*

RUBBINGS (8) of brasses from Shropshire and Essex. *Given by Mr. Mill Stephenson.*

RUBBINGS (12) of heraldic medallions. *Given by Mr. Nicolas E. Toke.*

129 RUBBINGS of brasses were purchased.

### DESIGNS FOR MANUFACTURERS

LACE DESIGNS by M. Mignerak (64 plates).

DESIGN for a phaeton for H.H. the Viceroy of Egypt. *Given by Miss K. Sproule.*

DESIGNS for textiles and mosaic work, etc., by Selwyn Image. *Given by Mrs. Selwyn Image.*

### DRAWINGS AND STUDIES

E. HAYES. *Given by Mr. F. H. Sikes.*

AUSTIN COOPER: original design for poster for Poster Exhibition, Victoria and Albert Museum, 1931. *Given by the Artist.*

H. NAPPER (19). *Given by the Art Workers' Guild and Mrs. Napper.*

L. G. FRY, R.B.A.: drawings (207) of mediæval stone-heads. *Given by the Artist.*

C. B. BIRCH (8). *Given by Mr. George von Pirch.*

G. WEATHERILL. *Given by Dr. G. F. Hill.*

S. DANIELL. *Given by Mr. Iolo A. Williams.*

A. WIVELL: Portrait of Lady Caroline Lamb. *Given by Mr. H. Stuart Thompson.*

J. S. NOBLE (4). *Two given by Mr. Leonard Noble.*



## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

SIMEON SOLOMON (3). *Given by Sir William Hale-White, K.B.E., F.R.C.P.*

J. DEARE (7), H. REPTON. *Given by Mr. Iolo A. Williams.*

MAX BEERBOHM, S. H. SIME, etc. *Given by Mrs. G. R. Halkett.*

G. R. LEWIS (6). *Given by Dr. Arthur Maude.*

J. NASMYTH. *Given by Mrs. Sylvia C. Dakin.*

ICON DECORATION. 85 sheets of drawings, etc., by P. I. Yukin.

G. I. STEFFAN. Sketch-book of designs for jewellery, 1753.

DRAWINGS by the following artists were purchased: G. Belcher, E. Blampied, J. Cristall (5), Eric Gill, J. Glover (66), B. Hepworth, Edward Lear (35), H. Moore (4), J. Nasmyth, W. Parrott (35), C. J. Pugh, P. Sandby, J. R. Skeaping, Steinlen.

## SKETCH-BOOKS

J. VARLEY: sketch-books (2). J. CRISTALL: sketch-book.

J. C. SMITH: sketch-book. *Given by Mr. Iolo A. Williams.*

H. B. BRABAZON: sketch-books (4). *Given by Mrs. Brabazon Combe.*

J. HOLMES: sketch-book. *Given by Sir H. F. Wilson, K.C.M.G.*

## MISCELLANEOUS

SILHOUETTE group by A. Edouart. *Given by Mrs. Nevill Jackson.*

SILHOUETTE. *Given by Mr. W. H. Hammond.*

CUT-PAPER DESIGN, 1725. *Given by Mr. H. Macbeth-Raeburn, R.A.*

DRAWINGS (2 sheets) of porcelain figures. *Given by Mr. W. A. J. Floersheim.*

OIL-PAINTING of a wood-engraver at work. *Given by Sir Ronald Graham, G.C.M.G.*

## DEPARTMENT OF PAINTINGS

### WATER-COLOUR AND CRAYON DRAWINGS

#### 18th Century

W. BURGESS, "Llangollen."

ROBERT CLEVELEY, "Dover Cliffs."

W. WILLIAMS, "Peasants and Donkey."

#### 19th Century (second half)

MRS. H. ALLINGHAM, "A Cottage in the Isle of Wight." *Bequeathed by F. L. Lucas.*

HERCULES BRABAZON BRABAZON, "The Giudecca, Venice." *Bequeathed by Hans Velten.*

CHARLES CONDER. "Fan Design." *Bequeathed by Hans Velten.*

RICHARD DADD, "Composition for a Drop-Scene."

J. LOCKWOOD KIPLING, C.I.E., "A Sweetmeat Seller of Lahore." *Given by Miss E. Halsey.*

J. S. NOBLE, "The Kennel Window"; "Fox-hound and Pups."

J. S. NOBLE, "Gipsy Encampment." *Given by Mr. Leonard Noble.*

MRS. WILLIAM OLIVER, "View from the Cat and Fiddle, Buxton." *Bequeathed by F. L. Lucas.*

GIOVANNI PATRICCHIO, "Near Tunbridge Wells"; "Ely Grange, Frant, Sussex." *Given by Miss Caterina Patricchio.*

ARTHUR SEVERN, R.I., "Sea at Hastings." *Given by Miss M. L. Horne.*

JOHN MACALLAN SWAN, R.A., R.W.S., "Leopard." *Bequeathed by Hans Velten.*

#### Foreign

MICHELE CASCELLA, "The Entrance to the Village." *Given by Mr. Alfred Bossom.*

## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

### MINIATURES

WILLIAM PETHER. An eye miniature, in ivory box. *Given by Captain Leonard Davies.*

MRS. J. READ, née JANE BEETHAM. Portrait of a Man ("aqua-tinta profile likeness").

UNKNOWN ARTIST. Portrait of a Lady. *Given by Miss Carolin Nias.*

## LIBRARY

### ARCHITECTURE

BERLIN: Deutsche Orient-Gesellschaft. Wissenschaftliche Veröffentlichungen, 54. KOLDEWEY, B. Die Königsburgen von Babylon. Teil I. 1931.

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CONTET, F. Les vieux hôtels de Paris. Le Faubourg Saint-Honoré; le Quartier Saint-Paul, le Temple et le Marais (etc., etc.) 12 vols. 1920-30.

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RICCI, S. DE. The Gustave Dreyfus collection. Reliefs and plaquettes. 1931. *Given by Sir J. Duveen, Bart.*

HILL, G. F. The Gustave Dreyfus collection. Renaissance medals. 1931. *Given by Sir J. Duveen, Bart.*

LONDON: British Museum. HILL, G. F. A Corpus of Italian medals of the Renaissance before Cellini. 2 vols. 1931. *Given by the Trustees of the British Museum.*

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### PAINTING

YAZDANI, G. Ajanta. The colour and monochrome reproductions of the Ajanta frescoes, based on photography. With an explanatory text by G.Y., and an introduction by L. Binyon. Pt. i. 1930.

VENTURI, L. Pitture italiane in America. 1931.

LONDON: Society of Painters in Water Colours. Catalogues, 1805-54. (Bearing the signatures of W. Turner, of Oxford, annotations, etc.) *Given by Mr. J. H. Tite.*

### DRAWINGS

ERASMUS, D. Erasmi Roterodami Encomium Moriae, i.e. Stultitiae Laus—Praise of Folly. Published at Basle in 1515, and decorated with the marginal drawings of H. Holbein the younger; now reproduced in facsimile, with an introduction by H. A. Schmid, translated by H. H. Tanzer. 2 vols. 1931.

ROME: Bibliotheca Herziana. Römische Forschungen, ix. Die Zeichnungen des Gianlorenzo Bernini. Herausgegeben von H. Brauer und R. Wittkower. 2 vols. 1931.

### ILLUMINATED MSS.

MILLAR, E. G. The library of A. Chester Beatty. A descriptive catalogue of the Western Manuscripts. Vol. II (2 vols.) Manuscripts 44 to 81. 1930.



## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

VIENNA: Oesterreichisches Institut für Geschichtsforschung. Beschriebendes Verzeichnis der illuminierten Handschriften in Österreich, N.S., VI. Die Handschriften und Inkunabeln der italienischen Renaissance, I. Oberitalien: Genua, Lombardei, Emilia, Romagna. 1930. II. Oberitalien. Venetien. 1931.

### ENGRAVING

LAVER, J. A complete catalogue of the etchings and dry-points of Arthur Briscoe, A.R.E. 1930.

LABOUREUR, J. E. Graphismes. Suite de 10 gravures. 1931.

### CERAMICS

HOBSON, R. L. Catalogue of the Leonard Gow collection of Chinese porcelain. 1931. *Given by Mr. Leonard Gow.*

BORENIUS, T. The Leverton Harris collection. 1931. *Given by Prof. T. Borenius.*

### EASTERN ANTIQUITIES AND ART

INDIA: Government. Mohenjo-daro and the Indus civilization. Being an official account of archaeological excavations carried out at Mohenjo-daro between the years 1922 and 1927. Edited by Sir J. Marshall. 3 vols. 1931. *Given by the High Commissioner for India.*

HUO MING-TSE, P. Preuves des antiquités de Chine. 1930. *Given by Mr. P. Huo Ming-tse.*

NAITÔ-TORA. Soraikwan Kinshô [The Delights of the Soraikwan (*i.e.*, of Chinese paintings and calligraphy in the collection of Mr. Fusajiro Abe)]. 3 vols. 1929. *Given by Mr. Fusajiro Abe.*

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SHIGI NUOYA. Zayu-hô. [Treasures near home.] 2 vols. 1926. *Given by the Rev. W. Weston.*

### PHOTOGRAPHS

870 CANTERBURY CATHEDRAL cloister vaulting bosses (by R. Griffin Esq., F.S.A.).

780 PERSIAN OBJECTS from the Persian Art Exhibition.

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162 ENGLISH ecclesiastical corbels, *given by Mr. L. Fry.*

86 ELY CATHEDRAL misericords (by Messrs. Starr and Regnald).

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As hitherto, many British and foreign museums, societies, and governmental and other institutions have sent to the Library as gifts, or on exchange account, copies of their transactions, catalogues, etc. Catalogues of exhibitions, especially of exhibitions held in London, have also been generously given by the proprietors of galleries, exhibiting societies, exhibition authorities, and others.

## DEPARTMENT OF METALWORK

PYX. Enamelled copper. Limoges, 13th century.

BOOK-COVER. Enamelled copper. Limoges, 13th century.

CUP. Silver. London, 1788-9. *J. S. Hucker Bequest.*

ELEVEN THREE-PRONGED FORKS. Silver. London, 1716-17. *Given by Miss Speid.*

FIVE SPOONS. Silver. English, 17th century. *Given by Captain Francis Buckley.*

TEASPOON. Silver. London, 1679-80. *Given by Miss C. E. Martin-Edwards.*

PAIR OF WAITERS. Silver. London, 1743-4. *Mrs. E. M. Martley Bequest.*

PORTION OF A CANDELABRUM. Silver-plated on iron. *Given by Dr. Ralph Griffin.*

NECKLACE. Silver-gilt, set with garnets. English, 18th century. *Given by Captain A. Heywood-Lonsdale.*

POMANDER. Gold. German, 17th century.

RING. Gold filigree. Dutch (Zeeland province). *Given by Miss A. F. Oakes.*

WRITING-BOX. Gilt brass, engraved. German, 16th century. *Given by Mrs. Menges.*

TOP OF A CASKET. Steel, etched with a boar-hunt. German, 16th century. *Given by Mr. W. E. Miller, F.S.A.*



## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

- COLLECTION OF BRASS DISHES, etc., and a bronze mortar. *Given by Mrs. C. E. Allan, O.B.E.*
- TWO BRONZE MORTARS, an iron sign from a wine-shop, three knives and two forks. *Alfred Williams Hearn Bequest.*
- BRACKET FOR SCALES. Wrought iron. English, late 18th century. *Given by Messrs. John Winsbury & Son.*
- PAIR OF ORNAMENTS. Marble, with ormolu mounts. By Matthew Boulton. English, about 1780.
- TWO BRONZE FINIALS, a brass laver, a horse-bit, and an iron shop-sign. *Given by Dr. W. L. Hildburgh, F.S.A.*
- CANDLESTICK. Brass. Persian, 17th century. *Given by Mr. A. F. Buxton.*
- FOUNTAIN-SPOUT and other Japanese bronzes. *Given by his family from the collection of the late Charles Major.*
- BOWL. Bronze. Chinese, 18th century. *Given by Mr. C. H. Leser.*
- INCENSE-BURNER. Bronze. Japanese, 19th century. *Given by Dr. W. L. Hildburgh.*
- TEAPOT. Silver, decorated in 1873 by Gotō Ichijō, one of the greatest of Japanese sword-furniture makers (d. 1876, aged 86). *Given by Miss Ethel Gurney.*
- SMALL FIGURE OF A MONSTER. Bronze. Chinese, T'ang Dynasty (Plate 22b).
- FIVE MIRRORS. Bronze. Ancient Chinese.
- SWORD-GUARD. Iron, with the signature *Umetada* in silver nunome. *Given by Mr. Ernest Salaman.*

## DEPARTMENT OF TEXTILES

### CARPETS

- CARPETS, runner, two; knotted wool pile; Persian, Farahan, 19th century. *Bequest of Mr. F. L. Lucas.*

### COSTUMES

- BONNET, silk; English, 1850-55. *Gift of Mrs. Axton.*
- BONNETS, poke, two; English, mid-19th century. *Gift of Mrs. Axton.*
- CHRISTENING ROBE, embroidered cambric; English, first half of 19th century. *Gift of Mr. R. L. Joseph.*
- CLOGS, pair of, child's; English, early 19th century. *Gift of Mrs. Elliot.*
- COAT, shepherd's, embroidered leather; Hungarian, 19th century. *Gift of Lady Worsley-Taylor.*
- COMB, tortoiseshell; Spanish, 19th century. *Gift of Mrs. Riggall.*
- DOLL; English, 1845. *Gift of Miss E. Tucker.*
- DOLLS' DRESSES, two; English, 1875. *Gift of Mrs. Axton.*
- DRESS, silk, with cape and bonnet; English, about 1818. *Gift of Miss Macfie.*
- DRESS, printed wool and silk; English, 1835-40. *Gift of Miss E. Tucker.*
- DRESS, crêpe de chine; English, 1927. *Gift of Brig.-General Dallas.*
- DRESS, crêpe marocaine, with felt hat to match; French, 1929. *Gift of Mrs. Read.*
- GLOVES, three pairs; English, about 1873. *Gift of the Marchioness of Bristol.*
- HATS, women's, two; English, 1923 and 1927. *Gift of Brig.-General Dallas.*
- LOCKET, CHAIN AND PLAQUES, silver; Norwegian, 18th-19th century. *Gift of Miss E. Close.*
- MANTLE, black silk with beadwork; English, 1873. *Gift of the Marchioness of Bristol.*
- NECKLACE, beadwork; English, early 19th century. *Gift of Mrs. Bayne.*

## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

PANTALETTES, pair of; English, 1860-70. *Gift of Mrs. Axton.*

PANTALETTES, pair of, cotton; English, 1835-50. *Gift of Miss C. Tucker.*

PARASOL, printed silk; English, mid-19th century. *Gift of Miss Ayshford.*

PETTICOATS, two, cambric; English, 1857. *Gift of the Misses Tucker.*

SASH, silk, brocaded; English, about 1873. *Gift of the Marchioness of Bristol.*

SHOE, leather; English, late 17th century. *Gift of Mr. H. L. Farrer.*

SMOKING CAP, embroidered velvet; S. American, 19th century. *Gift of Mr. C. I. Smithers.*

STOMACHER, quilted; English, 18th century. *Gift of Miss Mary Davies.*

STOMACHER, embroidered; English, 17th-18th century. *Gift of Miss Mary Davies.*

TOP HATS, two; English, 1860-90. *Gift of Mrs. Axton.*

WAISTCOAT SLIPS, satin, two; English, 1820-5. *Gift of Miss Coulson.*

WALKING-STICKS, four; English or French, 18th century. *Gift of Colonel J. L. Melville.*

### EMBROIDERIES, ENGLISH

APRON, panel for, white work; dated 1717. *Gift of Mrs. Bayne.*

BEDSPREAD, quilted linen; dated 1680. *Gift of Mrs. F. Prioleau.*

COT COVER, quilted linen; early 18th century. *Gift of Mrs. Russell Reid.*

CURTAIN, wool on cotton and linen; early 18th century. *Gift of Miss E. R. Price.*

PANELS, two, for cushion covers, silk on linen; about 1600. *Gift of Miss Mary Davies.*

PANEL, stump work in silk applied to satin; dated 1661. *Gift of Miss Mary Davies.*

### EMBROIDERIES, EUROPEAN

BOOK COVER, silk; Italian, 18th century. *Gift of Miss L. F. M. Preston.*

VALANCE, silk on satin; Italian or French, early 18th century. *Gift of the Honble. Agnes Leigh.*

### EMBROIDERIES, FAR EASTERN

SCARF, silk on gauze; Philippine Islands, Manila, 19th century. *Gift of Miss A. M. Cochran.*

### EMBROIDERIES, MEDITERRANEAN AND NEAR EASTERN

CLOAK, woman's, front and collar, silk on woollen cloth; Albanian, Scutari, 19th century. *Gift of Lady Burney.*

HEADRESS, silk on cotton; Jugoslavia, Macedonia, 19th century. *Gift of Sir Arthur Evans.*

KERCHIEF, end borders, silk and gold on silk; Greek Islands, Astypalaea, 18th century.

PANEL, silk on cotton; Morocco, Sheshauen, 18th century.

PILLOW CASE, border, silk on linen; Greek Islands, Cyclades, 18th century. *All three the gift of Messrs. Harold and Arthur Morrish in memory of their mother, Lady Morrish.*

PILLOW CASE, silk on linen; Greek Islands, Nisyros, early 19th century. *Gift of Messrs. Liberty and Company, Limited.*

SKIRT BORDER, wool and metal on cotton; Bulgarian, 19th century. *Gift of Sir Arthur Evans.*

SLEEVE, silk on linen; Greek Islands, Dodecanese, 17th century. *Gift of Mr. G. D. Pratt.*

VEIL, silk on cotton net; Albanian, Scutari, 19th century. *Gift of Lady Burney.*



## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

### LACE

BORDER, needlepoint lace; point de France, late 17th century. *Gift of Mrs. Henry Macnaghten.*

BORDER, bobbin lace; English, Devon, second half of 18th century. *Gift of Miss M. V. Taylor.*

BORDER, bobbin lace; Brussels, second half of 18th century. *Gift of Mrs. H. Baldwin.*

PARASOL COVER, black bobbin lace; French Chantilly, about 1850-60. *Gift of Mrs. Nicholson.*

SLEEVE RUFFLES, pair of; point de France, late 17th century. *Gift of Mrs. Henry Macnaghten.*

SPECIMENS, ten, bobbin lace; English, Bucks., late 19th century. *Gift of Miss E. M. Turnham.*

TABLE CENTRE, crochet work, made by the donor in India; late 19th century. *Gift of Mrs. Flewker.*

SHAWL, embroidered net; Argentine, about 1870. *Gift of Mr. C. I. Smithers.*

### MISCELLANEOUS

BOX, leather with applied embroidery; Spanish, late 18th century. *Alfred Williams Hearn Bequest.*

GARTER, woven silk, inscribed "Our Prince is brave, our cause is just"; ENGLISH, mid-17th century. *Gift according to the wish of the late Miss E. Cooke.*

LACE BOBBIN, incised and inlaid bone; English, Bucks. or Oxon., dated 1853.

PINS, beaded, nine, used in bobbin lace making; English, Bucks., late 19th century. *All the gift of Miss E. M. Turnham.*

PINCUSHION, made of woven silk garter, inscribed "God bless P.C. and down with the Rump"; English, mid-17th century. *Gift according to the wish of the late Miss E. Cooke.*

QUILL PEN, covered with embroidery; English, late 17th century.

### PRINTED FABRICS, ENGLISH

CHINTZ; mid-19th century. *Gift of Mr. H. Griffiths.*

CHINTZ, two panels; mid. 19th century. *Gift of Miss Mary Davies.*

HANDKERCHIEF, printed cotton, The Stage of Europe; English or Hanoverian, about 1813. *Gift of Mrs. De Witt Clinton Cohen.*

### PRINTED FABRICS, EUROPEAN

HANDKERCHIEF, printed silk, The Crimean War; French, 1854. *Gift of Mrs. De Witt Clinton Cohen.*

MUSLIN, mid-19th century. *Gift of Miss Mary Davies.*

### WOVEN FABRICS, BRITISH

NAPKIN, linen damask, arms of Hopetoun; Scotch, dated 1708.

NAPKIN, linen damask, arms of Seafeld; Scotch, dated 1760. *Both the gift of Major G. F. B. E. Massy, M.C.*

NAPKIN, linen damask, Union of England and Scotland; Scotch, early 18th century. *Gift of the Misses Seeborn.*

TISSUE, silk, brocaded; English, Spitalfields, early 19th century. *Gift of Miss A. M. Hearn Cochran.*

## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

### WOVEN FABRICS, EUROPEAN

CLOTH, linen damask, Judith and Holofernes; Flemish, 17th century.

CLOTH, linen damask, David and Bathsheba; Flemish, 17th century. *Both the gift of the Misses Seeböhm.*

COPE, silk damask, brocaded; Italian, late 17th century. *Alfred Williams Hearn Bequest.*

NAPKIN, linen damask, Prince Eugene at Temesvar; German, early 18th century.

NAPKIN, linen damask, Susanna; Flemish, 17th century. *Both the gift of the Misses Seeböhm.*

RIBBON, silk, two pieces; French or English; 19th century. *Gift of Lady St. John Hope.*

TISSUE, silk; Italian, about 1700. *Alfred Williams Hearn Bequest.*

### WOVEN FABRICS, NEAR EASTERN

PANEL, wool and linen, tapestry woven; Egyptian, late Græco-Roman style, 6th century. *Gift of Professor P. E. Newberry.*

TISSUE, silk, brocaded; Turkish, 18th-19th century. *Gift of Messrs. Liberty and Company, Limited.*

## DEPARTMENT OF WOODWORK

### ENGLISH

SECTION OF PANELLING, carved with linenfold and profile heads. Early 16th century. *Bequeathed by Mr. C. St. George Littledale.*

PART OF A STALL END of carved oak, 15th century.

TWO PANELS of carved and painted oak. Early 17th century. *All three given by the late Miss Louisa M. Gale.*

TWO PANELS of oak carved in openwork. About 1520. *Given by Mr. Murray Adams Acton.*

FRAGMENT of painted plaster. Early 17th century. *Given by Mr. W. H. Fenton.*

LONG CASE CLOCK lacquered red and gold. Middle of the 18th century. *Given by Mrs. F. Collier.*

WARDROBE, mahogany, inlaid with satinwood. Late 18th century.

KIT with bow. Early 19th century.

TEAPOY decorated with "Tunbridge Ware." Early 19th century. *All three bequeathed by Mr. F. L. Lucas.*

RACK for combs, mahogany inset with mirror panels. Late 18th century. *Given by the Rev. A. W. Oxford.*

DRESSING TABLE of inlaid rosewood. Early 19th century. *Given by Mr. A. L. B. Ashton through the National Art-Collections Fund.*

TABLE, circular, rosewood inlaid with brass. Early 19th century. *Given by Mr. R. Laidlaw Smith.*

TRAY of papier mâché. Mid-19th century. *Given by the Hon. Mrs. Hugh Wyndham.*

### CONTINENTAL, ETC.

CABINET decorated with marquetry of various woods. Dated 1560. South German(?). *Alfred Williams Hearn Bequest.*

WRITING TABLE, ebony, with marquetry decoration. French, period of Louis XIV. *Given by the Misses A. and E. Bailey.*

CHINESE CHAIR, lacquered. 18th century.



## INDIAN SECTION

### SCULPTURE

ARDHANARI, sandstone. Mathura; 2nd century A.D.

### METALWORK

BUDDHA, gilt bronze. Burma (Mandalay); 19th century. *Given by Mr. H. O. N. Shaw.*

LAKSHMI PANEL, cast bronze. Mysore: 17th century. *Given by Mr. M. Chand.*

SET OF WOODCARVER'S TOOLS. Bombay City; about 1890. *Given by Mr. A. J. Koop.*

### TEXTILES

COLLECTION of Siamese and Malay garments; about 1903. *Given by Mrs. E. M. Hinchley.*

## DEPARTMENT OF CIRCULATION

### CERAMICS AND GLASS

FIGURES (29). Porcelain, painted in colours and made at the Bow, Chelsea, Plymouth, Bristol, Longton-Hall, Meissen and Wallendorf factories in the 18th century.

PLATES (5), CUP AND SAUCER. Porcelain, painted in colours. English (Chelsea); about 1750-1760.

COFFEE-POT. Porcelain, painted in colours. English (Worcester); about 1765.

SUGAR-BOWL. Porcelain, painted in colours. English (Liverpool); about 1760.

MUG. Earthenware, painted in colours. English (Staffordshire); about 1800.

*All given by Mr. W. A. J. Floersheim.*

FRAGMENTS (8) of enamelled terracotta, school of the della Robbia. Italian; early 16th century.

DISH. Enamelled earthenware, painted in colours. Italian (Deruta); 17th century.

PLATE. Enamelled earthenware, painted in colours. Spanish (Valencia); 17th century.

PLATE. Enamelled earthenware, painted in blue. Dutch (Delft); middle of 18th century.

FIGURE, St. George and the Dragon. Earthenware group by Ralph Wood. English (Staffordshire); second half of 18th century.

VASE. Glazed earthenware. English (Sussex); 19th century.

*All given by Mr. L. J. E. Hooper.*

WINE-GLASSES (4). Bell bowl, with engraved decoration. English (perhaps Newcastle-on-Tyne); about 1750. *Given by Miss Daniell.*

TILES (4). Enamelled earthenware, painted in colours, probably from the Farnese Palace, Rome. Italian (Savona); 17th century.

FIGURES (2). Porcelain, painted in colours. English (Chelsea-Derby); 1770-1784.

TEA-POT. Salt-glazed stoneware, painted in colour. English (Staffordshire); middle of 18th century.

TEA-POT AND CREAM JUGS (2). Earthenware, covered with a mottled ("agate") glaze. English (Staffordshire); second half of 18th century.

PANEL. Stained glass. Swiss (probably Zurich); dated 1610.

*All from the Alfred Williams Hearn Bequest.*

## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

**PUZZLE-JUG.** Enamelled earthenware. English (Lambeth); early 17th century. *Bequeathed by Mr. R. G. Webb.*

**BOWL.** Porcelain, painted in colours. Japanese (Arita); early 18th century. *Bequeathed by Mr. F. L. Lucas.*

**VASE.** Stoneware, with greenish glaze. Chinese; about 3rd century A.D.

**VASE.** Earthenware, decorated with green and brown ("egg and spinach") glazes. Chinese: T'ang dynasty (618-906).

**VASE.** Porcelain, with decoration incised in a white slip. Chinese; reign and mark of Chia Ching (1522-1566).

**VASES (2).** Porcelain, painted in enamel colours. English (Bow); about 1750.

**BOTTLE.** Stoneware, with painted decoration on a ground of cream slip. Made by Bernard Leach at the St. Ives Pottery, Cornwall; about 1930.

**VASE.** Stoneware, with carved and painted decoration. Made by Bernard Leach at the St. Ives Pottery, Cornwall, about 1930.

**BOWL.** Stoneware, with decoration carved through a black glaze. Made by Emile Lenoble. French; about 1930.

**BOTTLE.** Stoneware, covered with a red glaze. Made by Henri Simmen. French; about 1930.

**TRAY.** Glass, with engraved decoration by A. Diesner from a design by Simon Gate. Swedish (Orrefors); about 1930.

**VASE.** Glass, with decoration of brown stems. Made by Henri Navarre; French; about 1930.

### ENGRAVING AND DESIGN

**ETCHINGS (16),** by A. Van Ostade, Corot, Appian, and A. Geddes.

**LITHOGRAPH.** "Strolling Players," by Augustus John, A.R.A.

**POSTERS (6),** by Jules Chéret, Steinlen and other artists.  
*Given by Mrs. G. R. Halkett.*

**DRAWING FOR POSTER.** "The Fall of the Countryside." By E. M. Dinkel. *Given by the Underground Railways of London.*

**PROGRESSIVE PROOFS OF POSTER,** "The Fall of the Countryside," by E. M. Dinkel. *Given by Messrs. Vincent Brooks Day & Son.*

**PEN-DRAWINGS (6),** by Ian Strang with printed reproductions. *Given by the Underground Railways of London.*

**Note.**—Besides the original drawings above-mentioned, the *Underground Railways of London* presented copies of all their posters as they appeared during the year; the *London and North Eastern Railway* also presented copies of most of the works exhibited at their annual spring Poster Exhibition.

Gifts of posters were also received from Messrs. Anderson, Green and Co., Miss E. Canziani, the Canadian Pacific Railway Co., the Empire Marketing Board, Messrs. Heal and Sons, the London County Council, the London General Omnibus Co., the London, Midland and Scottish Railway, Mr. R. G. Praill, Messrs. Pratts Motor Spirit Co., and Messrs. Shell-Mex Ltd.

**WALL-PAPER.** "The Sleeping Beauty." From a design by Walter Crane. *Given by Miss E. M. Spiller, O.B.E.*

**WALL-PAPERS.** "Napkins and Fruit" and other designs by E. Bawden and Phyllis Mould.

**ETCHING.** "Christ preaching in the Temple." By Rembrandt.



## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

ENGRAVING. "The Effects of Jealousy." By A. Dürer.

DESIGNS (2) FOR TEXTILES. By C. F. Annesley Voysey.

DRAWINGS (2). "An Antelope." By John Skeaping.

### METALWORK

CUP, two-handled. Silver. London hall-mark for 1725-26.

### TEXTILES

APRONS (2). Silk, embroidered in coloured silks and metal thread. English; first half of 18th century. *Given by Mrs. Bayne.*

CHAIR-SEAT COVER. Linen, embroidered in coloured wools. English; end of 17th century.

APRON. Silk with applied border and insertions of silver bobbin lace. English; first half of 18th century.

WAISTCOAT. Satin with ribbon work. English; late 18th century.

CAPE. Wool embroidery on linen. English; first half of 19th century.  
*All given by Miss M. Davies.*

DOLL'S COAT. Silk, embroidered in metal thread. Italian; second half of 18th century.  
*Given by Miss H. Parry Okeden.*

PILLOW-COVERS (2). Linen, embroidered in yellow silk. English; late 17th century. The bedspread received with these pillow-covers, and similarly embroidered, bears the name M. Ward and the date 1680.  
*Given by Miss F. Prioleau.*

PANEL. Linen, embroidered in coloured silks. English; early 18th century. *Given by Mrs. P. G. Trendell.*

SMOCK-FROCK. Embroidered linen. English (perhaps Warwickshire); about 1850.  
*Given by the Council of the Gray Art Gallery, West Hartlepool.*

PANEL. Linen, embroidered in coloured silks. English; second quarter of 17th century.

CURTAIN, part of. Linen, embroidered in coloured wools. English; middle of 17th century.

VALANCE. Canvas, embroidered in coloured silks. French; early 17th century. (Fig. 13, p. 46).

COLLAR. Woollen cloth, embroidered in coloured silks. Serbian; 19th century.  
*Given by Lady Burney.*

SLEEVE. Linen, embroidered in coloured wools. Czecho-Slovakian; 19th century.  
*Given by Miss S. C. Lambert.*

NECK-TRIMMING. Bobbin lace. English (Devon); about 1850. *Given by Mrs. M. B. Banks.*

LAPPETS (2). Tape lace with needlepoint fillings. Flemish; 18th century. *Given by Miss M. Evans.*

PANEL. Parchment pattern with needlepoint lace in process of making; style of *point plat de Venise*. Italian; 17th century. *Given by Miss M. Davies.*

COLLAR, part of. Bobbin lace. Italian; early 17th century.

BABY'S CAP. Cambric, with white embroidery and needlepoint fillings. English; late 18th century. *Given by Mr. Talbot Hughes.*

TISSUE. Woven silk. English; third quarter of 19th century. *Given by the Marchioness of Bristol.*

PANEL. Muslin, printed in colours. English; 19th century. *Given by Miss M. Davies.*

OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

WOOD, LEATHER AND  
MISCELLANEOUS

TABLE, for backgammon and draughts.  
Rosewood with brass mounts and inlay.  
English; about 1820.

BOOKBINDING. Red leather, tooled, gilt, and  
inlaid with green leather, by Miss Made-  
leine Kohn.

BOOKBINDING. Red leather, tooled and gilt,  
from a design by Charles Ricketts, R.A.

PANEL OF LETTERING. Painted shop-sign by  
A. E. R. Gill and Denis Tegetmeier.

CASTS OF HERALDIC SHIELDS from the tomb of  
Edmund of Langley in the church at  
King's Langley, Herts. *Given by the  
Birmingham (Margaret Street) Central School of  
Arts and Crafts.*



## LOANS

### ARCHITECTURE AND SCULPTURE

**D**R. W. L. HILDBURGH, F.S.A., made a number of important additions to his collections on loan. These included several carved ivories of Flemish and German workmanship of the 17th and 18th centuries, an interesting head of a man in porphyry, Italian, 16th century, and further examples of English 15th-century alabaster reliefs.

Other loans included a Flemish oak carving of the Resurrection, dating from the early 16th century, lent by Mrs. Carpenter, and a marble bust of William IV by Chantrey, lent by Mrs. Turville Brown.

### DEPARTMENT OF CERAMICS

The Oriental Ceramic Society lent a collection of 18th-century Chinese porcelain with single-colour glazes. Madame Maurice Cazenove lent an Islamic glass bowl of the 14th century, painted with Arabic inscriptions. Dr. W. L. Hildburgh added to his loans a collection of fragments of mediæval enamelled glass from Egypt.

### DEPARTMENT OF PAINTINGS

Dr. W. Broughton-Alcock lent a collection of eighteen miniatures, including works by Charles Boit, George Engleheart, Bernard Lens, Thomas Peat, Nathaniel Plimer, F. Read, etc.

### DEPARTMENT OF METALWORK

A group of ecclesiastical and other silver was lent by the Vicar and Churchwardens of St. Botolph's, Aldgate, including a Communion Cup (London, 1559), another with paten (1635), a small gilt tazza (1598), and a spoon dated 1665. Captain and Mrs. B. Howard Cunningham lent an interesting wooden cup or mazer with inscribed silver mounts, English work of about 1590; and additions were made to their existing loan collections by Mr. R. Harari, Mr. Lionel Crichton, and others who prefer to remain anonymous.

## LOANS

### TEXTILES

The Sudan Government lent a set of ceremonial costumes and accessories worn by General Gordon in China. Miss P. Brockman lent a jacket of English crewel embroidery (mid-17th century), two pairs of gloves in embroidered kid (17th century), a waistcoat of yellow silk embroidery (early 18th century), and a pair of silk stockings. Sir William Burrell lent a Flemish or French tapestry of the later 15th century entitled "*Le Cheval Blanc*," and two other tapestries ("*April*," and "*A Hunting Scene*") in the style of the same period. Miss O. M. Matthews lent a man's cap of silk and gold embroidery on linen, English work of the late 16th century. Mrs. John C. Pinhey lent a scalloped collar in needle-point lace of English or Italian origin, first half of 17th century, and a handkerchief and cap trimmed with needlepoint lace of the same period. All are said to have belonged to King Charles I. From Mr. Peter Vaudrey-Barker-Mill was received an important collection mainly of English needlework, most of which was originally in the Chapel of the Holy Ghost at Basingstoke; three parts of the orphrey of a chasuble (c. 1500), a large cushion cover in tent stitch with the arms of Sandys, two book-cushions with the arms of Sandys of Yorkshire, a velvet frontal embroidered in silk and gold bearing the arms of Sandys and dated 1636, and a dorsal with embroidered representation of the Last Supper, probably of the same date; a scent-bag and keep-sake formed of nuts (both about 1600); two pincushions, a purse, a number of gold and silver wire tassels (second half of 17th century); a tapestry woven purse (French, of the latter date); and a large riding-cloak, with silver-gilt and silver embroidery on silk, English, second half of 17th century. Sir Charles Welby, Bart., C.B., lent an English carpet in wool embroidery on canvas, dating from the second quarter of 18th century.

### DEPARTMENT OF WOODWORK

A bureau bookcase of the early 18th century, veneered with figured burr walnut and decorated with carved and gilt figures, was lent by Sir William Burrell. A pair of chairs and an armchair of carved mahogany lent by the Directors of the Westminster Fire Office are of unusual interest, for they are part of a large set made by Mayhew and Ince in 1792, the payment of the firm's bill for £109 9s. od. being recorded in the Director's accounts. Lady Muriel North lent a selection from the large collection of English clocks formed by the late Mr. R. Eden Dickson, among the most important being a clock by Joseph Knibb in a tall case decorated by fine floral marquetry. A painted panel lent by the Vicar and Churchwardens of Flamstead, near St. Albans, bears the arms of Cordell impaling Prior, painted over an earlier coat of arms, and is dated 1653.

An important loan came from Messrs. Arthur and Alfred Hill in the form of an exhibit illustrating the craftsmanship of the celebrated musical instrument



## LOANS

maker, Antonio Stradivari. In addition to a viola, and the violin formerly belonging to the violinist Rode, both examples of the maker's rare inlaid instruments, the loan also includes a violin-case made by Stradivari, one of the two extant holograph letters from his hand, and a bow bearing on the nut the arms of Charles IV of Spain, who is known to have possessed a quartet of inlaid instruments.

## INDIAN SECTION

Sir M. Sadler, K.C.S.I., C.B., made further additions to his loans of textiles, etc.

Dr. Stella Kramrisch, of Calcutta University, lent a carefully selected collection of 44 pieces of mediæval Indian sculpture, obtained chiefly in the Bihar and Orissa Districts of the Bengal Presidency.

Mr. P. Jeannerat lent a Khmer 12th-century bronze image of the Eleven-headed Avalokita.

Mr. L. J. Wilmoth lent two impressed votive-plaques of terra-cotta, found in the ruins of a Buddhist pagoda of the 11th-12th century at Pagan, Burma.

## APPENDIX A

### REPORT ON THE MUSEUM FOR THE YEAR 1931.

IT was decided in March to give a trial to the experiment of withdrawing from its usual position one work of art each week and showing it in a specially selected position. A recess immediately to the left of the Main Entrance was accordingly fitted up, and once a week an object has been shown apart from other objects of the same kind, and without a label. A printed description, however, of greater length than it is usually possible to allow in the cases, is framed nearby. This arrangement has now ceased to be an experiment, and plenty of evidence exists to show that it has been much appreciated and that its discontinuance would cause disappointment to many.

Owing to the necessity of effecting economies in public expenditure, evening openings on Thursdays and Saturdays (on which days the Museum had been open until 10 p.m.) were discontinued as from October 1st, *i.e.*, the Museum has since been open every week-day from 10 a.m.-6 p.m. The hours of opening on Sundays (2.30-6 p.m.) have remained unaltered. There were, as usual, a number of special exhibitions during the year. The popular exhibition of drawings, caricatures, relics, etc., of Sir Henry Irving, mostly from the Gabrielle Enthoven Collection, was continued during January. An important exhibition of paper casts and photographs of Byzantine mosaics from the Mosque of the Omeyyads at Damascus, lent by Monsieur E. de Lorey, was held in the North Court from February 14th to March 14th. An exhibition of English drawings, mainly book illustrations, was held during February, and this was followed, during March, by an exhibition of Persian and other near Eastern metalwork, the property of Mr. Ralph Harari. During the early summer, two exhibitions organised by outside bodies attracted attention: an exhibition of Illuminated Addresses, arranged under the auspices of the Society of Scribes and Illuminators, was open from the middle of April to the middle of June, and an exhibition of Lettering in the various Crafts was held during June by the British Institute of Industrial Art. An exhibition of Mrs. Siddons' Playbills from the Enthoven Collection was held from June 6th to August 21st. The exhibition of Posters, opened on June 22nd by Lord Wakefield, was the most important temporary exhibition held during the year. A representative collection of posters of all nationalities was arranged historically round the walls of the North Court. This was supplemented by a small loan from the



## APPENDIX A

Empire Marketing Board. The exhibition remained open until September 30th, and was visited by a large number of people.

In the Indian Section the collection of presentation addresses, caskets, and Indian works of art presented to their Majesties King George V and Queen Mary, in 1906 and 1911, was also shown from June onwards.

The Royal College of Art Sketch Club held their usual exhibition in the North Court during November and December.

Members of the recently formed Society of Friends of the National Libraries paid a visit to the Museum Library on October 1st, when an exhibition of manuscripts, pattern books, artists' holograph letters, etc., were on view.

The series of Thursday evening lectures illustrated by lantern slides was continued; eight, given during January and February, were arranged with special reference to the exhibition of Persian art at Burlington House. The autumn series, given during the period October 29th to December 10th, dealt with subjects relating to various aspects of modern art. This series was unusually well attended. The concerts organised under the auspices of the League of Arts were again given in the Museum Lecture Theatre during the winter, and were followed by a series of poetry recitals and other entertainments during May.

## PUBLICATIONS AND PHOTOGRAPHS

The following publications were issued during the year:—

### *Catalogues*

Exhibition of British and Foreign Posters.  
English Furniture and Woodwork—Volume IV.

### *Guides*

Bayeux Tapestry (reprint).  
Brief Guide to the Museum (Revised edition).  
Chinese Embroideries (reprint).  
Collection of Carpets (reprint).  
Dutch Tiles (reprint).  
Silkweavers of Spitalfields and Bethnal Green.  
Turkish Woven Fabrics (reprint).

### *Review*

Annual Review, 1930.

### *Handbook*

Japanese Colour Prints (reprint).

## APPENDIX A

### *List*

List of Accessions to the Department of Engraving, Illustration, and Design, and the Department of Paintings, 1930.

#### *Picture Books*

- P.B.45. French Art—I Mediæval.
- P.B.46. French Art—II Renaissance.
- P.B.47. French Art—III Eighteenth century.
- P.B.48. French Art—IV Nineteenth century.
- 100 Masterpieces—II Renaissance and Modern.
- 100 Masterpieces—III Mohammedan and Oriental.
- A Picture Book in Colour—I.
- A Picture Book in Colour—II.

#### *Coloured Reproductions*

- 6 subjects were issued as coloured reproductions.
- 4 sheets of reproductions of lettering by Eric Gill were issued.

#### *Postcards*

- 23 new subjects were issued as coloured postcards.
- 9 new subjects were issued as monochrome postcards.

#### *Photographs and Lantern Slides*

- 5,574 photographs were sold in 1931 as against 9,040 in 1930.
- 491 lantern slides were sold during the year.

## VISITORS AND STUDENTS

The total number of visitors to the Museum, including the Indian Section, was 791,527; of these 605,032 attended on weekdays, an additional 56,139 attended on Thursdays, Saturdays, and Bank Holidays after 5 p.m., up to the end of September, when evening openings were suspended owing to the need for economy in National expenditure; and 130,356 came on Sundays. In 1930 the total number was 827,681, of whom 128,823 came on Sundays. There was thus a decrease of 36,154 in the total attendance compared with the previous year; the weekly average attendance dropped from 15,917 in 1930 to 15,221. The total number of visitors to the Indian Section was 95,910 in 1931, and 87,114 in 1930.

The children's holiday classes, under the guidance of Miss E. M. Spiller, O.B.E., were held as in previous years. The total number of visitors conducted by the Official Guide Lecturers in the daily tours in 1931 was 20,962, and a further 2,595 persons were conducted in special parties, giving a total of 23,557 as against a total of 27,056 in 1930.



# APPENDIX A

The following figures relate to the Museum Library:—

	1931	1930	1929	1928
Number of attendances of readers	34,118	27,416	25,736	25,127
Volumes issued .. .. .	71,585	83,226	77,491	75,687
Boxes or portfolios of photographs issued .. .. .	2,543	2,316	3,540	4,611

## STATEMENT OF THE NUMBER OF VISITORS IN THE YEARS 1931, 1930, AND 1929

Month	Weekdays			Sundays		
	1931	1930	1929	1931	1930	1929
Jan. ..	53,566	63,822	63,886	10,845	10,823	10,418
Feb. ..	46,319	52,463	48,640	11,620	11,622	11,354
March ..	42,817	56,533	51,557	11,629	13,008	13,397
April ..	75,922	66,160	79,183	10,144	10,713	11,263
May ..	57,537	51,285	72,089	12,296	9,813	13,552
June ..	44,581	50,837	58,252	7,787	9,619	13,437
July ..	58,824	61,909	62,636	9,839	7,633	10,345
August ..	82,428	84,490	85,236	15,094	10,253	11,131
Sept. ..	58,630	57,262	51,395	10,150	11,294	11,719
Oct. ..	49,424	58,376	69,557	9,668	10,162	12,273
Nov. ..	46,794	49,977	75,538	12,590	13,790	13,406
Dec. ..	44,329	45,744	62,565	8,694	10,093	17,634
TOTALS ..	661,171	698,858	780,534	130,356	128,823	149,929

## DEPARTMENT OF CIRCULATION

During the year 1931 loans were issued to 76 Local Museums, 6 Temporary Exhibitions, 239 Art Schools, etc., 382 Secondary Schools, 39 Training Colleges, and 33 other institutions. These loans comprised 39,015 works of art, 16,528 lantern slides, and 487 books. The corresponding figures for 1930 were 39,312 works of art, 18,544 lantern slides, and 519 books. There were 228 Terminal Loans issued in 1931 as against 244 in 1930. New applications for loans to Secondary Schools and Training Colleges numbered 36; in 1930 they numbered 31.

## APPENDIX B

### REPORT ON THE BETHNAL GREEN MUSEUM

ACQUISITIONS to the Bethnal Green Museum during 1931 have been few in number, and directed principally to the development of a group of representative furniture and furnishings of the Victorian era, the Children's Gallery, and to the collection of books on the arts and crafts with a view to the formation of a reference library for the Museum.

Her Majesty the Queen has graciously added to the Victorian group both by gift and loan. Her Majesty's gifts include two fire-screens of the middle of the 19th century—one in gilt frame, with a panel representing a vase of flowers embroidered in wool and silk, with cut woollen pile and beadwork; the other in walnut frame, the panel having an embroidered representation of Sir Edwin Landseer's picture, *Islay, Macaw and Love Birds*, painted in 1839, and contained in the Royal Collection at Balmoral Castle. This group is of particular interest as depicting favourites of Queen Victoria, and it is recorded that the macaw, known as "Lorie," was a pet which Prince Albert himself brought over to England. An embroidered footstool, a satinwood workbox, and two cases of shellwork, illustrating the same period, are also comprised in Her Majesty's gift, whilst the loan includes a three-fold embroidered screen, a tripod table with embroidered and beadwork top, three cushions with wool-embroidered covers, a papier-mâché tray and workbox, a workbox inlaid with pearl shell, enamel and brass, another of inlaid and painted walnut, and shade cases of wax fruit and flowers. These loan objects were previously exhibited as loans from the Queen at the Victorian Exhibition held in Bruton Street in the spring of the year.

Other acquisitions for the Victorian group comprise a harp of bird's-eye maplewood, with gilt plaster enrichments, made about 1859, the gift of Miss E. H. Daniell; a work-table of carved mahogany of about 1840; a davenport veneered with burr walnut-wood of about 1860, and two designs for fashion plates of the early eighteen-thirties.

A doll representing a black woman pedlar (English, about 1810) with her basket of miniature wares, and a wax doll, dressed by Lady Cave in 1900 to represent her grandmother, Sarah Penfold, about 1856, were given by Her Majesty the Queen for this Gallery. Mrs. Ernest Farquhar gave a doll dressed as a maid-servant which she brought from Lübeck in 1880. A marionette



theatre, dated about 1868, and equipped with effects and figures in costume for complete presentation of the scenes in the play, *The Yellow Dwarf*, was given by Mr. Philip Connard, R.A. This fine example of a home theatre, used by Mr. Connard and his family for many years, makes an attractive addition to the Children's Gallery, and usefully supplements the stage models of later date we already possessed. Amongst the other objects of special interest to children acquired during the year are: a set of Japanese miniature lacquered furniture, with porcelain and earthenware utensils, the gift of Mrs. Pillans Scarth, as an addition to the "Doll Festival" exhibit; a model in carved bone and ivory of a Chinese house-boat, such as are used upon the Pearl River at Canton, the gift of Lady Capel Cure; and a group in painted iron, representing a team of horses drawing a wagon laden with wine barrels, made no doubt as a sign for a wine shop, from the Alfred Williams Hearn Bequest. This painted iron group is of German origin of the early 19th century, and bears the signature, *Je Kold in Dillengen*.

The material for the formation of a reference library at the Bethnal Green Museum was increased substantially by the F. L. Lucas Bequest, from which 284 books on art subjects were received. These include a number of the most important monographs upon famous artists published in that period of fine book production between 1890 and the beginning of the Great War, as well as an interesting group of illustrated books issued during the same years. A gift of ninety volumes on the arts, topography, and heraldry, was made by Lady Capel Cure; and during the year upwards of 2,000 volumes on art subjects were selected from duplicated works contained in the Library of the Victoria and Albert Museum and transferred to Bethnal Green, where they are now being catalogued, indexed, and arranged. The Museum already possessed a small number of books which had been acquired from time to time to meet special needs. These, together with this large transfer and the volumes given and bequeathed, go far towards the forming of a substantial base for a small but useful reference library on the arts and crafts.

A rearrangement of the English furniture has been made during the year to secure a better historical sequence in its detail, and several important gaps have been filled in by transfers from the main collections. The 19th-century costumes have also been rearranged and displayed to better advantage, this having been greatly facilitated by the supply of half-a-dozen much-needed new cases. The final arrangement of the collection of historical patterns, and other material relating to the Spitalfields silk industry, was followed in the spring of the year by the issue of a booklet, entitled *The Silk Weavers of Spitalfields and Bethnal Green*, giving an account of the industry, with a catalogue of the collection and illustrations of Spitalfields silks and designs.

An exhibition of paintings and drawings by members of the Bethnal Green Men's Institute was opened on May 21st by Mr. George Belcher, A.R.A., and remained available to the public for four weeks.

## APPENDIX B

The total number of visitors during 1931 was 368,809, made up as follows:— Weekdays, 217,398; evenings, 19,375; Sundays, 132,036. This shows a decline of 3,025 in the visitors for the whole year as compared with 1930, when the total reached 371,834. But this decrease is more than accounted for by the reduction in the number of Sunday visitors. Whereas increases are shown in the attendances on weekdays and on open evenings, the Sunday visitors have been 15,971 less during 1931 than they were during 1930.

The visits of school parties to the Museum show a decline this year, after eight previous years of steady increase. This decline is, however, merely temporary, and has arisen from the unsettled state of many of the schools during the process of reorganisation into senior and junior establishments. The steady development of this side of the Museum's activities will continue during 1932, as the disturbance and heavy work entailed in the reorganisation of the schools comes to an end. During 1930, 309 educational visits were made from 46 schools, with a total of 7,303 scholars and 344 teachers. The corresponding figures for 1931 are 279 visits from 40 schools, with a total of 6,245 scholars and 299 teachers. Of this number, 3,217 scholars, accompanied by 121 teachers, attended lectures provided by the Museum; 2,367 scholars, brought by 143 teachers, came to paint, draw or model from Museum objects; and 661 scholars, with 35 teachers, came on ordinary school visits not requiring special facilities. The Museum lectures, which attracted the largest class of school visit, were on subjects selected by Head Teachers from a limited list supplied to them. In a total of 113 pre-arranged subjects, 60 related to technique and craftsmanship, 34 to the history and appreciation of art, and 19 to methods of using the Museum to the best educational advantage. In addition to the above groups, 302 individual scholars came on their own account during the open evenings and on Saturdays to continue their studies in painting and drawing in the Museum.



